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ADULTS
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CINEMA SEWER

18



GIRLS IN PRISON

WELCOME TO THE

WOMEN IN PRISON

ISSUE OF C.S.!! (#18)

FEBRUARY - 2006

SWINE -- YOU DARE?!

YEAH, DAYS RIGHT. YOU GONE STEPPED IN IT NOW, MUTHAFUCKA!! I'VE BEEN RESEARCHING SOME OF THE ARTICLES IN THIS ISSUE FOR OVER A YEAR, SO I'M READY TO COME CORRECT! I SUGGEST THAT YOU SIT DOWN N' GET READY TO HAVE THE INNOCENT FEELINGS THAT OF YOUR SOUL SHAKEN AWAY, LOCKED IN A FOUL DRUG CELL AND MURDERED FOR THE NEXT 44 PAGES!

FOR THOSE OF YOU WHO SMILED THE SMILEY BEUP, THE REASON I SMILED H&A AND OTHER OF PLAYED LUCKS - N' CHAIRS FEATURES IS NOT BECAUSE I FIND THEM IN POOR TASTE, BUT BECAUSE I'M SEARCHING FOR A SPECIAL MAD-CALCITRAN ARTICLE I'VE NOT PLANNED FOR A DEATH-...CARRYING HAVE. SO BE SURE FOR THIS OLD NEWS MAGAZINE ILLUSTRATION ON THIS WEIRD PAGE, THAT STUFF HAS BEEN TOSSED IN FAVOR OF EVERY OTHER KIND OF WII F FUN -- AS WELL AS GIRLS FROM SCHOOL MOVIES, AS THEY ALSO FALL INTO THE USUAL W.I.P. CLICHES AND TART POINTS. ENJOY! --QB

ON MOST SINCERE THANK YOU'S TO ALL THE CONTRIBUTORS THIS ISSUE: JOSEPH BERGIN THE SM, SMISTER SAM, DEAN PERQUIN, DEAN PASHAN, S.B., DEAN SHREVED, CHRIS EMS, PHIL B. PRISCILLA EGON'S, TED DAVE, LES MACLANE, N' WAS STRONGER. THANKS, GANG!

PUMP YOURSELF FULL OF SLEAZE!!!

WA HA HA HA HA HA HA HA HA HA HA HA HA HA HA!

RABUN BOOGEE WUKS U!

DO YOU LOVE HIM? HE NEEDS TO HEAR IT, YOU SLY LITTLE MONKEYS! EMAIL TO: MINDSEYE100@HOTMAIL.COM OR LEAVE A SARCASM COMMENT ON HIS LIVE BLOG/MAIL I SEARCH UNDER USER NAME: BOUGIEMAN. MAIL MAIL TO: #320-440 E. 5TH AVE. VANCOUVER, B.C. V5T-1N5 - CANADA



"PUBLIC ENEMIES IN SKIRTS!"

The early years of the Chicks-in-Chains movie

IF ONE WANTED TO SEARCH OUT A COUNTERPART OF PUBLIC ENEMIES OF SEXUALLY ACTIVE, SERIOUSLY DANGEROUS, AND SOCIALLY DYSFUNKTIONS, THEN THE WOMEN IN PRISON GENRE WOULD BE THE PLACE TO LOOK. ALTHOUGH A PSYCHOLOGIST COULD ANALYZE THE SPOT OUT OF THESE MOVIES, ANY NUMBER OF WORDS (BONDAGE FETTERES, MASCOTRY, LATENT HOMOSEXUALITY, RAGE PHANTASIES, ETC.) THE FUNDAMENTAL CINEMATIC APPEAL IS SIMPLE: A BUNCH OF NO-NOBSENSE, SHIT-WOMEN WOMEN WHO GET LAMER FREQUENTLY UNDER BLAME CONDITIONS.

THE FEMALE PRISON MOVIE WAS FIRST CONCEIVED AS FAR BACK AS THE LATE 1920'S IN THE REAR OF SOMEWHAT DOUR PARANOID TALKS THAT SEEM VERY TRIP AND TUNE BY TODAY'S STANDARDS. DURING FILMS LIKE THE CONFESSION GIRL (1929), LADIES OF THE BIG HOUSE (1931), LADIES THEY TALK ABOUT (1933), AND CONDEMNED WOMEN (1935), LIKE FILMBOY'S EARLY GANGSTER FILMS, THE FIRST WAVE OF CLASSIC WOLF CINEMA WAS SIMPLY THERE TO BEAT AUDIENCES OVER THE HEAD WITH THE GOODY-GOODY MESSAGE: "CRIME DOES NOT PAY!"

THE LATTER PART OF THIS DECADE SAW A FILM, WOMEN IN PRISON (1936), DIRECTED BY LAMARCA HILTON, ABOUT A FEMALE PRISON WARDEN (MARTIN HUGHES) WHOSE DAUGHTER AND WAS AN INMATE IN THE VERY SAME PRISON HAVING BEEN PUNISHED FOR MURDERING HER FATHER. THAT SAME YEAR, WILLIAM WELSH DIRECTED GUILTY ON PARDON, WHICH WAS A PRETTY SHITTY FEMALE PRISON DREAM, BUT WAS NOTABLE SINCE IT STARRED A YOUNG SUSAN HANWARD AND RONALD REAGAN.

THE LATE 1930'S STARTED PRISON FILMS SUCH AS WOMEN'S GUILTY (1938) WHICH WAS A DECENT ATTEMPT AT BRINGING FRANKS CAGUE'S NOVEL "PRISON'S DE FETTERED" TO FILM. IN IT, AN ORPHAN GIRL IS DROPPED ON HER ASS IN JAIL WHERE SHE SOMEHOW MANAGES TO ESCAPE A WEALTHY BUSINESSMAN VIA HER "UNDERWORLD CONNECTIONS". ONLY IN THE MOVIE WORLD, ONLY IN THE MOVIES.

THE 1940'S SAW ANOTHER BURST OF WOLF FILMS BEING PRODUCED, SUCH AS CONFESSION WOMEN (1940) DIRECTED BY NICK SPANDE, WHICH PRESENTED AN OLD CONCEPT: PRISONER GOVERNMENT. THAT SAME YEAR, RUBY CAME, BUT WITH WOMEN WITHOUT NAMES, IN WHICH A POOR COUPLE ARE FALSELY ACCUSED OF MURDERING A COP. THE FELLOW IS SENTENCED TO DEATH ROW, AND THE DAUGHTER TO LIFE IN PRISON.

IT WASN'T UNTIL 1950 WHEN DIRECTOR JOHN CRONINWELL BROUGHT THEATERS A FILM CALLED CAGED, VIA PRISON PICTURES, THAT A WOLF FILM STARTED OFF THE



ILLUSTRATIONS PROVIDED BY:
MELVIN STRICKLAND

Startling!
BEYOND
RELIEF!
Shocking!
YOU MAY FAINT

FORGIVEN MELODRAMA AND WON'T APPAR TO INDULGE A LITTLE IN ESOTERICALLY CHARGED SCENARIOS, A DAILY VIOLENCE OF SOCIAL WEBSHOSSNESS, AND THE TRADESMARK EXPLOITATION TRICKLES THAT DANKS OF THE GENRE HAVE COME TO ALLOW AND FRODO. HELL, THIS OUTSTANDING SHIT EVEN GOT NOMINATED FOR SOME OSCARS.

LET'S TAKE A BREAK FROM OUR HISTORY LESSON FOR A MINUTE AND EXAMINE THE TRADESMARKS THAT WOULD COME TO CHARACTERISE EVERYTHING ABOUT THIS PSYCHOLOGICAL CINEMA SUB-GENRE. TRADESMARKS THAT WERE EXPLICITLY COMPILED BY WRITER ONE MORTON IN "INCREDIBLY STRANGE FILMS" (REVENUE BOOKS, 1986): "BY THE END OF THE '30s THE ARCHETYPAL ROLES OF THE W.F.P. FILMS HAD BEEN ESTABLISHED, I.E. THE GAYLEN BEE, DOMINANT FEMALE PRISONER THAT LEADS IT OVER THE OTHERS. THE NEW FILM USUALLY THE LEAD ACTRESS, IN JAIL FOR THE FIRST TIME. THE GAYSTIC WARDEN: MORE OFTEN THAN NOT THE ONE WHO PROVES TO BE THE ROOT OF ALL EVIL AND UNREST IN THE PRISON. THE ROOMER WITH THE HEART OF GOLD: A STREET SMART DAME WHO KNOWS THE ropes AND BECOMES THE NEW FISH FOR BETTER OR WORSE. THE DYKE GUARD: SOMETIMES NAMED "RUBY", HIS FILM WOULD BE COMPLETE WITHOUT ONE."

INCEDED, THE NEW FISH IS TURNED BY ELEANOR, PRISONER, AND SHE BECOMES VIOLENT AND LEAVES THE GAYSTIC PRISON AT THE END OF THE FILM AS A GAY, WARDENED CRIMINAL. HOLLYWOOD HAD NEVER SEEN BATHING OF THE SORT, AND WOULD THEN SEEN THE POSITION OF POWER (THE HEAD MORTON PLAYED BY HARRY CRIMSON) AS A



The most daring movies of their kind!

SAYO-LENNIN WAS A WOLF PRISONER WHO ROLLS OVER THE IMPRISONED LADIES WITH A SEXUAL GRIP OF JAIL -- TRYING ONE GAYSTIC HEAD TO PROVE HIS DEFINITION WASN'T WEP. SO DANGEROUS AND MEMORABLE WERE THE READES AND SEQUENCES IN THIS FILM, THE GENRE WOULD ASKIN USIT THEM TIRE AND TIME AGAIN IN FILMS LIKE SO FOUNG, SO BAD (1960), HOUSE OF WOMEN (1962) AND LATER IN REFORM SCHOOL GAYS (1965).

THE LENNIN SUBJECT WAS EVEN MORE IN YOUR FACE IN JACK'S MOUR-STOLE WOMEN'S PRISON STRINGS, OR LUMPING AS THE HICKED UP WARDEN "AMELIA VAN ZANT", WHO IS SO FLOWERSHOUSLY EVIL, YOU CAN'T HELP BUT CRASH HER ON JUST TO SEE WHAT SHE'LL DO NEXT. (LUMPING SEATS AHEAD TOTTER'S CHARACTER TO BEACH, NO!) THE SAME COULD BE SAID FOR AN ALLIED ARTIST'S COPIRAT FILM RESTRAINED WOMEN (1965) WHICH UNMARCHED A BRUTAL PRISON GUARD NAMED "DICKY" - PLAYED BY SARA WARDEN.

THE NEXT CRUCIAL HISTORICAL DOOT - NOTE IN THE GENRE'S EARLY YEARS WAS THE WOMEN INFLUX OF 35-FEATURES TO EACH IN ON THE WITH FURNISH WOMEN WERE LINED UP OUTSIDE PRISONERS IN ROARDS. THIS SAW THE BOLDING OF THE THRENNING DELINQUENT FILM AND THE WOMEN IN PRISON CINEMATIC EXPERIENCE -- AND THE SHIT THAT SPARKED THIS MOVIE WAS THE 35 ANNUAL TO MARILYN MONROE, THE INCOMPARABLE MARIE VAN CORN. DESCRIBED BY WARDEN SAS AS "THE GIRL BUT LIKE A PLATINUM



POWERHOUSE", IT WAS MARY'S TWO W.I.P. FILMS OF POST-UNTAMED YOUTH AND GIRLS TOWN (MADE THEN NOT) THAT WARDEN SOLIDIFIED HER STATUS AS THE QUEEN OF THE DA.

1957 ALSO BROUGHT GLORIA CASTLE STARR IN A W.I.P. T.V. FILM CALLED REFORM SCHOOL GIRLS, WHICH WAS REMADE IN 1964 FOR TV STARRING MATT "BUSHY" LEBLANC. THE OPENING 20 MIN. OF THE ORIGINAL VERSION ARE SO GLORIOUSLY SURVEY AND OUT-OF-CONTROL, THE REST OF THE FILM CAN ONLY SUFFER IN COMPARISON. GLORIA'S BOYFRIEND STEALS A CAR, RUNS OVER SOME POOR BASTARD, AND FINALLY HIS INACCIDENT YOUNG GIRLFRIEND FOR THE CRIME! GLORIA, HARDENED BY THE SYSTEM, TURNS INTO A RAW, ANTI-SOCIAL, HOSTILE LITTLE BITCH, AND THE WORLD WEEPS. NEXT!

THE REST OF THE DECADE AND THE BETTER PART OF THE '60S SAW MUCH LESS IN THE WAY OF W.I.P. FILMS WITH A FEW EXCEPTIONS HERE AND THERE, SUCH AS EDDIE MANN'S VIOLENT WOMEN (1960), ALL THE WAY TOGET I ONE? (1960) AND THE 1963 U.S. FILM HOUSE OF WOMEN, WHICH INVOLVED A FURTHER SHOT TOWARDS THE GREAT SCENE-CHEWING CANON "BIRDS BEHIND BARS" THEM OF THE WOMEN'S PRISON GENRE. IN THE UK FILMS SUCH AS SO DUTY SO YOUNG (1961) WITH JULI REILAND, AND THE NAUGHTY SCHOOL FOR UNCLAIMED GIRLS (1960) -- WHICH HAD SOME SURPRISING BRIEF FULL FRONTAL NUDITY -- ALSO CONTINUED THIS TREND.



Plus

BUT DESPITE THE FACT THAT FEW FILMS WERE BEING MADE, THE

NO ESCAPE... FROM THE VIOLENCE OF THEIR OWN DERIVED SEX

VIOLENT WOMEN

JENNIFER STATUER
JO ANN KELLY

From Fury - One Star



W.I.P. PART WOULDN'T SIMILAR WHILE LAST ADORSE IN THE '60S LIKE IT SHOULD HAVE. IN MY OPINION IT'S BECAUSE THEY WERE HEAVILY INFLUENCED FROM THE CINEMA AND THEN ASHORE IN THE "MEN'S ADVENTURE" PULP MAGAZINES SO PREVALENT AT THE TIME. READERS GASPED AT THE SIGHT OF NAKED AND PRISON WARDENS TORMENTING HORRIFIED CHAINED FEMMES, AS THIS WAS UNUSUAL PREVIOUSLY UNSEEN IN ANY FORM OF MEDIA. THE MOTIF BECAME A PERSONAL FEMINIST SUBTEXT FOR THE LADIES, SUB-DEMOCRATIC CONCEPT OF SENSATIONISM -- THE "TRUE ADVENTURE" MAGAZINES SUCH AS RASOBY, MAN'S STORY, DARING, AND MEN TODAY.

WHEN VIEWED IN THIS CONTEXT, IT'S EASY TO RECOGNIZE THE W.I.P. FILM GENRE AS A MORE EXPLICIT VERSION OF THE SAME DANGERS-IN-DANGER SEXUAL FANTASY, BUT IRONICALLY, IT WAS LIBERAL SEXUALITY OF THE TIME THAT WASHED IT ALL AWAY.

IN 1960, THE BOTTOM FELL OUT OF THE MEN'S ADVENTURE MAG BUSINESS WHEN A SERIES OF COURT CASES MADE MORE GRAPHIC PHOTO-GRAPHED PORNOGRAPHY EASIER TO DISTRIBUTE. OVERNIGHT THE BRILLIANT PRINTED COVERS AND TEXT STORIES COVERING A MOUNTAIN OF INCOMPREHENSIBLE STORIES WERE TRANSFORMED INTO THE GROSS MAGAZINES WE KNOW TODAY, COMPLETE WITH SPREAD NIPPLES AND ROUND NAKED ASSES. PUBLIC HAIR AND SPREAD ASS AND BOMBER SHOTS WOULD BECOME BEFORE TRUNK.

TO THE UNTAMED END, IT WOULD SEEM THAT THE MEN'S ADVENTURE MAGAZINE CRAWLED RIGHT THEN, BUT IS IT ANY COINCIDENCE THAT 1969 WAS THE BIRTH OF THE MODERN WOMEN IN PRISON FILM? THE CONTENT OF THE MEN'S ADVENTURE MAGAZINES HAD SIMPLY CHANGED VENUES, AND THE FILM THAT STARTED THE THING (AND SO FAR, FINAL) WAVE OF W.I.P. CINEMA?

1969 FRANKO'S 99 WOMEN.

PERHAPS THE MOST INTERESTING THING ABOUT THIS SEMINAL GENRE EFFORT IS THAT (DESPITE THE TITLE) ONLY 3 FEMALE

Meet Nicki



...star pupil in

'SCHOOL FOR UNCLAIMED GIRLS'

...it's a perfumed zoo for teenage sho-cos!
One step up from the gutter and one fall away from jail



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Women behind bars without
 men—What they do to satisfy
 their basement (carnal) desires!
 WHEN YOU CAN SEE IT NOW
 THE PRICE TUMBLES IT ANILY 99
 IN ALL ITS BAWDY BEAUTY

'99 WOMEN

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**99
 WOMEN**

Starring: **Barbara Mullen**

PRISONERS ARE ACTUALLY ONSCREEN. THE CAST IS PACKING TOPS, AND I THINK THE FILM BAWLS WITH FOLKIES' BEST WORKS. AS THE SADISTIC WARDEN "THELMA DINE", MERCEDES McCAMBRIDGE STOUTS AROUND AN ISLAND PRISON OFF THE PANAMA CANAL UNINTENTIONALLY LOOKING LIKE NAPOLEON IN A THIRT YEARS WAR, AND DEALING OUT NASTY PUNISHMENTS (SURPRISINGLY KEPT OF SCREEN) AND SIPPING THICK DRINKS WITH EXUBERANT WOMEN — SUCH AS "PRISON IS A PLACE FOR THE PUNISHMENT OF CRIMINALS! IT'S NOT MEANT TO BE A HAPPY PLACE!"

NEAR THREE PRISONERS (MARIA ROM, ELISA MONTES, LUCIANA PALUZZI) ARE SENTENCED TO THE ISLAND HELL ONLY TO ENCOUNTER TORTURE, RAPE, AND FORCED LESBIANISM, WHILE THE TWO ARE MISTREATED AND DEHUMANIZED — THIS ONE COMPARED TO MOST ANY OTHER WIP FEATURE AS COME LATER SEEMS BETTER CLOSER IN ITS DEPICTIONS OF SHIT EVENTS. WHEN SYMPATHETIC WARDEN CARROLL (MARIA SCHILL) REPLACES DINE, THE GIRLS ASSUME THAT CONDITIONS WILL IMPROVE, BUT THEIR AGONY ONLY WORSENS UNTIL THEY DECIDE TO MAKE GOOD THEIR ESCAPE.

THERE ARE MANY DIFFERENT VERSIONS OF 99 WOMEN WITH VARIOUS RUNNING TIMES (THE CENSORED U.K. CUT APPARENTLY RUNS ONLY 70 MIN) BUT BLUE UNDERGROUND'S EXCELLENT DVD RELEASE REPRESENTS THE MOST COMMON VERSION, WHICH IS CONSIDERED THE "UNCUTTED DIRECTOR'S CUT" B.U. HAS ALSO RELEASED A V-RATED FRENCH VERSION (WITH A LITTLE HARD SEX SHOT BY BRUNO NATTE) WHICH IS INTERESTING, BUT ISN'T BETTER THAN THE SOFTER VERSION AND IS MISSING SOME OF THE EXTRA FEATURES FOUND ON THE DIRECTOR'S CUT.

IN ALL HONESTY, THE "SCENE" IN THIS MOVIE IS REALLY TIME BY TODAY'S STANDARDS, ALTHOUGH IT DOESN'T SUFFER FOR IT, AND FOLKIES WOULD GO ON TO HAVE FAR NASTIER SEXUALLY EXPLICIT WIP EXPLOITERS SUCH AS BARBED WIRE DOLLS, ELSE THE WICKED WARDEN, AND THE INCREDIBLE SADOMANIA. WHAT SETS IT APART

THOUGH, IS THAT THIS WAS THE VERY FIRST OF THE WIP SCENE TO CATER TO GRINDHOUSE CROWDS, AND IT INSPIRED THE ONSLAUGHT OF SIMILAR PORN, FALSERLY CELEBRATING THAT CAME OUT OF THE U.S., EUROPE, SOUTH AMERICA, AND ASK OVER THE NEXT 20 YEARS BEFORE UNCONSCIOUSLY DYING OFF.

—BOBIE IG

SCANDALS (1982) A NASTY CATHOLIC REFORM SCHOOL (BUT A PASTOR) FOR GIRLS PROVIDES THE BACKDROP FOR THIS HEAVY HANDED DRAMA FOCUSING ON TWO INFANTS — ONE HOPING TO FIND SECURITY AND UNLIVING LOVE IN THIS PRISON, THE OTHER DETERMINATE TO BE REUNITED WITH HER BABY.

WHILE LIVING COoped UP IN THE FILTHY PASTORAL LAMB DOGS, THEY COPE WITH ALL KINDS OF SHIT (AT ONE POINT DOING SO BY MAKING A LARGE BANNER OUT OF PINKING TAPE AND GARBAGE BAGS THAT SAYS "HELL HOLE BITCHES") AND BY TALKING W/ DRIVING IN REALLY TIGHTING



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FEMALE CONVICT SCORPION

女囚701号



SURE... MAKE IT THE FIRM
GIRL IN ME. BUT I SHOULD
WANT AN ADVICE THAT
FUCK. SHE UP IN
MIND. THERE IS JUST
SOMETHING SO SATISFYING
ABOUT A CONFIDENT
GIRL WHO TAKES NO
BULLSHIT AND STANDS UP
FOR AND SUFFERING
TO AVENGE WHO GETS
ALL UP IN HER GULL
AND DESERVES TO
TAKE A SLICE OF
BURNED PIE.

IT'S OBVIOUS THEY CAN
NOT THE ONLY ONE WHO
WAS OUT ON THIS WAY.
I SEE MOVIES LIKE
MILITARY ACTION
CRIMINAL AND THE
GIRL GOES SOLO.



BUT IT'S IMPORTANT TO NOTE THAT SUCH MOVIES HAVE SOMETHING TO THEM
THAT WENT BEYOND THEIR DIRECTOR LIKE QUENTIN TARANTINO AND
STAYED IN REPRESENTATIVE PROPS TO THE FILMS THEY ADDED. AN' AL
Q.T. WAS STATED THROUGH BOTH FILMS AND USED THAT HE WAS
INSPIRED BY THE FILMS OF STOK CARRIAGE. HERMANN MELO KAZI.

WHILE NOT A MAJOR ARTS OR WEAPON EXPERT, THE QUIET PACE
FILLED CHARACTER OF SCORPION (SCORPION) PLAYED BY THE WOMAN
WAS A LAD IN THE FEMALE CONVICT SCORPION MOVIES FROM THE
EARLY '70S IS POSSIBLY THE Toughest, no-nonsense woman
I'VE EVER HAD THE PLEASURE OF SEEING IMMEDIATELY LIVED ON FILM.
SHE'S JUST A REGULAR GAL WHO'S BEEN DRIVEN DEPENDENT BY A BURNING
HATRED. AND IF YOU CROSS HER (AND PEOPLE OFTEN SEEM TO MAKE THE
MISTAKE OF DOING SO), YOU WILL UNDERSTAND THE WAY AS EITHER DEAD, OR IN SOME
EXHAUSTING SCENE. SHIT, DON'T TRY TO GUESS HOW SCORPION WILL GO ABOUT HANDLING
OUT THAT REVENGE-THIRSTED FURY. IT'S ALMOST AS FULFILLING AS SEEING IT STRETCH
SHE'S A MATURE OF CALM TENDENCY AND WISDOM. AND HER METHOD OF THEN AND
THE ESTABLISHMENT THAT WOUNDED HER COULD BEHEATH THE COLD STEEL BLADE OF
HER EYES — AND YES, SHE IS A MYSTERY.

MELO KAZI WAS BORN TAKASHI OTSU ON MARCH 24TH 1947 AND STARTED HER MOVIE
CAREER IN 1967 DURING A TIME WHEN JAPAN'S MAJOR PRODUCTION COMPANIES WERE
IN THE MIGHT OF FINANCIAL STRUGGLES. AUDIENCES WERE SLIGHT, MONEY WAS BEING
LACK, AND ONLY SEVERAL NEW COMPANIES WERE EVEN PROFITING AT ALL. IN THE EARLY
'70S, A COMPANY COULD HUGELY DESPERATELY COME UP WITH A NEW STRATEGY —
AND WOULD BRING THE NEW SERIES WITH MELO IN THEIR ALL-STAR CAST. MELO KAZI
(AKA STACY CAT ROCK), THE SERGE WAS SET FOR KAZI AND FOR OTHERS
FANS EVERYWHERE.



ALL THE ILLUSTRATIONS ON THIS AND
FOLLOWING PAGES BY JOSEPH BERGIN



SASORI AS SHE APPEARED
IN THE ORIGINAL
JAPANESE MANGA.

WED OFF INTO EXTREME PHYSICAL COMEDY (ALLEGORIC BOMB-
BOMBING LEADER) AND OTHERS WHICH BASTARDLY DISPLAYED
ANTI-AMERICAN ALLIGORIES (ALLEGORIC BOMB-
BOMB HUNTER),
WERE WELL MADE, THE SERIES NEVER REALLY REALIZED ITS
TRUE POTENTIAL AS CLEVER SENSATION, INSTEAD
FALTERING AS SOMEWHAT BAWDY SOAP OPERA DRAMA.

A YEAR LATER IN 1972, NINKYATU RESTRUCTURED AGAIN WITH
A DIRECT FOCUS ON LOWER BUDGET EROTIC FILM -- MANY OF
WHICH ARE NONETHELESS OF CONSIDERABLE ARTISTIC VALUE
AND DISPLAY COULD-OF BE AMUSEMENT. THESE FILMS
WERE USUALLY MADE FOR PINK CANNERS, AND THE SERIES
BECAME KNOWN AS "PINK PORN", OR "PINK FILM", AND
MANGA SUDENNA FOUND HERSELF AT GROUND ZERO,
UNINTERESTED IN BEINGING A TYPICAL SOFTCORE PINKU-
SHIJA STYLIST, MAGI BROKE CONTACT AND JOINED SEX
SERVICES, WHO HAD BEGUN THEIR OWN LINE OF SPITTY SEX
TAPED ADVERTISEMENTS THEY CALLED "GIRLY VIOLENCE". TOEI
WARRD HER WITH THE CHECK BOOK OF "MARTIN" (SHE SAYS),
WITH FIRST TIME DIRECTOR SHUNJI ITO -- AND THE STORY
AND VISUALS ADAPTED BY A DREAM CIRCULOUS COMIC BOOK
STYLE FROM A MANGA CREATED BY TOSHI SAKURAKI.

FEMALE PRISONER SCORPION 2701 HIT THEATERS THE SAME
YEAR TO CONSIDERABLE SUCCESS. AN OTHER MIX OF SEX
EXOTICISM, PITHY, AND BUDGY ACTION, THE FILM
BRILLIANTLY BLENDED ART-CINEMA AND EXPLOITATION-
PACKED WOMEN-IN-PRISON MOVIES EFFORTLESSLY, WITH
ONLY IT'S TONEAL BESTING IT'S NEAR FLAWLESS ANALOGY.
-- ONE OF THE TWO USUALLY SEXUAL, IN ACADEMIC TERMS,
IT'S IDEOLOGICAL STANCE MANAGES -- THROUGH THE
PLOTLINE OF A FEMALE Brought TO THE BRINK OF LARGE
DISMEMBERMENT BY SOCIETY -- TO THOUGHTFULLY EXPOSE WOMEN
WERE SPANICIPATORY TRINITY, TITTY HUNTERS SHOULD
ALSO TOTALLY PICKING NOTE THAT F.P.S. 2701 REMAINS TO THIS DAY, THE ONE FILM
CONTAINING LUSCIOUS NUDE SEX SCENES OR MAGI COMEALICE DRAGGINS, BOYS.

THE FOLLOW UP, FEMALE CORNICK SCORPION: 2702 (SEE CINEMA SILEX 2701) CAME
OUT THE SAME YEAR. (HOW THE HELL DID THEY MAKE THESE AWKWARD MOVIES SO FAST?)
THANKS TO PINK CANNES SUCCESS, SUDENNA BEING MADE FULL USE OF HER NEW STAR
STATUS TO ESCAPE MOST OF THE OBLIGATORY MURDER, ALTHOUGH HER SOLED CHARACTER
STILL GETS HOGGED, WASHED DOWN, TORTURED, AND GAY-RATED BY FRIENDLY PRISON GUARDS.

ASTONISHINGLY BEAUTIFUL IN IT'S VISUAL AND NARRATIVE ABSTRACTION AND AS
SLIPPINGLY NAUTY IN IT'S MATURE OF FETTERISM AND SEXUALITY, PART TWO IN THE
TRILE GEM IN THESE 4 FILMS, WHICH I UNRESERVEDLY CONSIDER TO BE MY ALL TIME
FAVORITE SERIES IN THE HISTORY
SERIES BORN LESS (TWO LINES
AND THE ENTIRE THING IS JUST
SURREALIST INTERLUDES
WELCOME.

THE TIGHTER-ROTTCHED
VIBES OF FEW WORDS
TEARS IT UP WHILE
ON THE LANE IN
THE SUBTLE THIRD
FILM IN THE SERIES
FEMALE CORNICK
SCORPION: 2703
SERIES WHICH WAS
RELEASED A SHORT
TIME LATER IN '73.

DIRECTOR ITS
DELIVERS
ANOTHER
GEM.



FEMALE CORNICK SCORPION:
2703 (1973)

EXPERIMENTERS, FLEE IN WRATH! SCORPION HAS BROKEN OUT OF CAGE 15 ON THE RUN FROM THE COPS, AND AT ONE POINT RUNS WILDLY THROUGH THE STREETS HANICAPPED BY A POLICEMAN'S SLEDGED ARM! SHAKING UP WITH A MERRY GIRL WHO ALLOWS HER METHODIC BATTERING TO SCORPION HER TO HEIL LEAVE STRIVE AGAIN! RIGID, MATSU BRINGS THE PACE AND KICKS UP LEADS THE OF THE WITH VARIOUS CHARACTERS BELONGING TO ONE OF THE QUEEN BEES FROM HER TIME ON THE INSIDE, BUT HER BRASHING REVENGE ONLY TAKES THE TIME OF A HATED-FILMED TUGGINGSUP CUP (SAND HORN) WHO WANTS TO BATTER SCORPION DOWN IN A FERRY SHOOTDOWN.

DESPITE SUPPLYING ME A NEWS ABOUT, ITS BUNUEL-ESQUE HIGH-PRICES ENDED UP FAILING TO PLEASE, WHO DECIDED TO REPLACE HIM WITH YOSHIOBU KASAHARA FOR THE 3RD MOVIE. FEMALE CORNET SCORPION: GEORGE SONG, ALTHOUGH PRESERVING THE ORIGINAL W.I.F. TONE OF THE SERIES, HAVING PROVIDED THE DYNAMIC OPTION OF EXTENDING MATSU'S CHARACTER AND AND INSTEAD HAD HER UNCHARACTERISTICALLY LEFT HER DEFENSES AND FALL IN LOVE WITH A MAN-- ONLY TO HAVE HER HEART BROKEN AGAIN BY HIS PATHETIC INTERMINABLE PHASE WORKINGS, WHILE THE LEAST REPRESSURE OF THE VERY STYLISH FILMS, GEORGE SONG IS THE FROM BEING MEDIOCRE, AND STILL BARES THE BURNING SCORCH IN COMPARISON TO MANY OF THE W.I.D. OFFERINGS OF THE ERA.

DISAPPOINTED BY THE LOSS OF ITS AS DIRECTOR, KASHI SUMIHIRO SAID AFTER COMPLETION OF GEORGE SONG, AND WAS REPLACED FOR THE FIFTH INSTALLMENT BY YUKI TSUKAGAWA, WHO WAS DISCOVERED A FEW MONTHS EARLIER IN THE KOREAN SCHOOL OF THE MOUNT BEAST (SEE CHINA'S COVER THE) BY SONGPANG-WANG HOSUWU SUWAI. MATSU'S SONGS WOULD BE MORTED, ENDING WITH THE 50-50 YAMMER. SCORPION'S REVENGE (AKA SONG) IN USA IN 1968.

MEIKO MACH: WOULD GO ON TO STAR IN OTHER STAND OUT JAPANESE FILMS SUCH AS THE UNFORGETTABLE LASH SHOWDOWN, HINDI POKASHAWA'S YAMOMA GANE YAKU (1975) AND A FINE CO-STARRING ROLE WITH SAKUYA OKURA IN SISTER STREETFIGHTER (1976). BEFORE BAKING OUT OF FILM TO EXCLUSIVELY RESTRICT HERSELF TO TV WORK IN TOKYO, WHERE IN WEST 50'S SHE IS STILL ACTIVE TODAY.



The story of FEMALE CORNET SCORPION

- as told by series director Shunyo Ro

"AT THE TIME, THERE WAS A COMIC DRAWN FOR ADULTS THAT WAS PUBLISHED IN A WEEKLY MAGAZINE. IT WAS VERY SUCCESSFUL, AND I READ IT FROM TIME TO TIME. THE IDEA TO ADAPT IT CAME WHEN A PRODUCTION COMPANY ASKED ME WHETHER THE PROJECT INTERESTED ME, AND SUGGESTED MEIKO MACH IN THE LEAD. AS THE PRINCIPAL CHARACTER OF THE SERIES, SHE WAS REALLY INTERESTING, AND I INVESTED MYSELF IN THE PROJECT."

"IT WAS MY FIRST FILM, AND I WANTED TO BENEFIT FROM THIS OCCASION TO GOIN FURTHER INTO THE IDEAS THE PRODUCERS HAD ON THE SERIES. I MADE A POINT OF WRITING THE CHARACTER IN AN ORIGINAL WAY, AND WISHED FOR THE CHARACTER OF SCORPION TO BE AT THE SAME TIME SPIRITUAL AND PHYSICAL, AND I WANTED TO PRESENTATE THAT AND MAKE THE FILM SOPHISTICATED."

"AFTER THE FIRST FILM WENT SO WELL, I WAS EMPLOYED WITH THE REALIZATION OF THE SECOND. IN THE 1ST MOVIE, THE HEROINE IS JUSTIFIED ON THE IDEA TO EXERT HER PERSONAL REVENGE. IT IS SOMETHING OF A SIMPLE MOTIVATION, AND FEELING PUSH A CHARACTER WHO IS MEK TO ACT. SCORPION IS DEFINED THROUGH HER ACTS. BUT FOR THE 2ND MOVIE, THE CHARACTER MOVES TO A HIGHER STAGE. SCORPION IS A CRIMINAL WHO REDEVELOPED HERSELF AND IS NOT LIMITED TO A PERSONAL REVENGE, BUT GOES UNTIL BEING OPPOSED TO THE STATE ITSELF."

"SHE'S A VICTIM WAITING FOR THE VICTIMIZERS, FROM THIS IDEA, I



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WRITES SCORPION TO TIME ON A MULTIDIMENSIONAL SYMBOLIC ROLE. THE ROLE OF AN IDEAL WHO BECOMES A LEGEND WHILE UNDERGOING MANY HUMILIATIONS, HER IMPRISONMENT AND HUMILIATIONS DO NOTHING BUT REINFORCE THE FEELING OF RESENT SHE HAS. SO SCORPION IS SET UP AS A LEADER OF THE PRISONERS, AND TAKES A GROUP ON AN ESCAPE THROUN, THIS THE HISTORY OF THE PRISON CHASES THE 2ND FILM, AND THE PROJECT WAS MUCH CLOSER TO THE ORIGINAL WORK."

"IN JAPAN, WE HAD A SUB CENSORSHIP COMMITTEE FORMED BY A FEDERATION OF PRODUCERS. IT IS A SYSTEM COMPROMISED TO PRESENT THE INTERPRETATION OF OUTSIDE FORCES, AND THE CENSOR HAS THE ROLE OF LIMITING ALL THAT COULD BE TOO EXCESSIVE. WE MUST PRESENT OUR IDEAS, AND IT IS A QUESTION OF NEGOTIATING WITH THE CENSORS. THANKS TO THE WAY THE SYSTEM IS SET UP, I COULD IN FACT IMPROVE MY IDEAS FOR THIS FILM. I OPERATED FROM A CERTAIN FREEDOM."

"FROM THE BEGINNING, THE 1ST FILM 'FEMALE PRISONER 701: SCORPION' WAS A PROJECT INTENDING TO A HIGHER ORDER. IT SEEMED TO ME THAT HISAO WAZI WAS NOT MADE FOR THE ROLE OF SCORPION. THIS IS THE IMPRESSION WHICH I HAD AT THE BEGINNING, BUT

WHEN I ASKED HER TO BREAK WITH THE IMAGE THAT SHE HAD FORMED UP TO THAT POINT, I WAS RATHER HARD WITH HER ABOUT THIS TOPIC, AS I FELT THE SUCCESS OF THE FILM Hinged ON IT. SHE WAS A STUBBORN WOMAN, BUT ANSWERED MY REQUEST AND EVENTUALLY I FELT THAT OUR COLLABORATION WENT GRADUALLY. HEINO RESPONDED TO MY DIRECTION WELL, ALTHOUGH SHE DID NOT LIKE IT WHEN I COMMENTED THAT SHE WAS SO GOOD IN THE ROLE OF SCORPION NOT BECAUSE OF HER FEMINILITY, BUT RATHER BECAUSE SHE HAD A REAL TOMBOY QUALITY. BUT IT'S TRUE, IF THE SUCCESS OF THE FILM MADE HEINO A STAR, IT IS NOT SO MUCH THANKS TO HER FEMALE CHARMS, BUT RATHER THANKS TO A LITTLE MALE SIDE OF HER WHICH GAVE HER THE AIR OF A BOY."

I DON'T KNOW IF I REALLY AGREE WITH IT HERE...



A TOMBOY? AS IF A FEMALE CHARACTER CAN'T BE STRONG AND BE FEMININE? BULL!



"I WAS VERY LUCKY TO HAVE MET AND WORKED WITH HISAO WAZI, AND IT IS THIS WHICH BROUGHT SUCCESS TO THE FILM. AFTER WE COMPLETED THE FIRST MOVIE, WE KNEW THE SECOND ONE HAD TO STAND ON ITS OWN. TO ME THE 2ND FILM WAS A WONDERFUL OCCASION OF TALENTED PEOPLE COMING TOGETHER. WE WERE IN COMFORT."

"FROM MY POINT OF VIEW, IT WOULD BE TOO SIMPLISTIC TO SUMMARISE THE DEBATE OF FEMINISM WITH ONLY ONE IDEA OR OPINION. FEMINISM IS A RESULT AGAINST THE OLD WAYS, A RESULT AGAINST A WORK OUT REGIME. BUT YOU SHOULD KNOW THAT IT IS ONLY BY CHANCE THAT I CHOSE A WOMAN FOR THE CHARACTER OF A REBEL. SINCE I CHOSE A FEMALE CHARACTER, THE QUESTION OF SEX AND VIOLENCE AROSE OBVIOUSLY, SO I COULD NOT IGNORE THE DEBATE ABOUT FEMINISM, BUT UNDERSTAND THAT IT WAS NOT A DEBATE WHICH I SOUGHT."





"In my film, I wanted to EXPLORE THE TOPIC OF A SEXUALIZED YOUNG WOMAN. A SEXUAL PREDATOR. ALL SORTS OF SEXUAL ACTS. TRAILING BEHIND IT IS A DARK COMMENT ON THE SEXUALITY. AN SCORPION IS USED WITHIN THE ENVIRONMENT OF AN INVESTIGATION WHERE THE DRUG POLICE INVESTIGATES THE MURDER. AFTER THE INVESTIGATION, SHE IS USED AND THROWN AWAY CONSIDERATION. THIS WAS THOUGHT AS INTERESTING BUT BEING CONCERNED FOR MY OWN WORK AND DREAM TO ME. I BELIEVE THAT FOR MY FIRST, PERSONAL AND THE OUTRAGE THIS WAS RESULTS FROM IT BUT BEHIND THIS COMMENT: 'DO WHAT SOMETHING WILL YOU GO?'"

IS A CHARACTER IS PLAYED BY HIS ACTIONS. THEN SHE GOES AND GOES. ABOUT PREDICTING THEM. ABOUT IT IS THE STEP WHICH INTERESTED ME. AND THIS WAS WHEN I REALIZED THAT FOR THIS CHARACTER, REVENGE AND BLOOD CRIES. I CUT ALL THE SCENE THAT I HAD WRITTEN AND SHOT. AND IN THE END, SHE WAS PRISONER CHARACTER. TRANSMISSIONS BETWEEN TWO VENTURES - THE VERY DARK, DARKNESS. THE DARK AND SUPPLEMENT IN THIS FILM. ONLY THE ACTS COULDER. THIS IS THE ONLY WAY WHEN I CAN EXPLAIN THE DESIGN OF THE FILM.

"WITH THESE FILMS, I TRIED TO WHOLE AS MUCH AS POSSIBLE ON DESIGN OF THE CAMERA AND TO APPLY IT TO THE CAMERA. FOR ME, A FILM IS PROJECTED AS A LUMINOUS SHY OF LIGHT IN THE DARKNESS. IT IS TO SOME EXTENT A DARK WORLD. I WANTED TO PRESERVE THAT DARKNESS IN MY FILMS. DURING THE PRODUCTION OF A FILM, I WANT TO BRING THE AUDIENCE INTO A COMPLETE UNIVERSE. I WANT THAT AUDIENCE TO TRAVEL THROUGH A WORLD COMPLETELY OUT FROM REALITY. THAT IS MY OBJECTIVE. AND IT IS WITH THESE CONVICTIONS THAT I BEGAN MY CAREER. THE SET OF THINGS DEVELOPED AROUND THIS HEREIN THAT THEIR FROM IS THE WAY THE STORY IS TOLD. AND THE STORY WAS THE SUGGESTION WHEN I WANTED TO INTRODUCE. I WANTED TO REMAIN FAITHFUL TO MY IDEAS IN ALL OF THE FILMS. AND I THINK BEHIND I DID NOT ABANDON MY GOAL."

"LATER WHEN I INFLUENCED ME. THINKING ABOUT IT NOW. THERE ARE FILMS THAT I SAW IN MY YOUTH WHICH PARTICULARLY TOUCHED ME. I REALLY LIKED THE FILMS OF PIERRE-PHILIPPE FOLLOU AND ALSO OTHERS. BECAUSE... AND BECAUSE. I VERY MUCH ENJOYED THEIR FILMS. SOME HAVE SAID THAT MY FILMS CAN SCORPION - ONLY BE JUDGED. TO AVOID

THE CHARGE OF BEING PORNOGRAPHIC, I TRIED TO GIVE A SOMEBODY COLOR TO THE WORKS. ACCIDENTALLY, I THOUGHT TO HELP FROM TURNING THE



女番長ブルース 蜂の挑戦



SMALL MOVIES INTO A SERIES OF SHORTS FROM THE OTHER HEADQUARTERS. SCORPION HAD TO BE DARKER. AND CERTAIN SCENES ARE COLORED WHILE RECAPTURED THIS DARKNESS THE FILM WAS TO BECOME A HARD WORK. I HAVE A SUGGESTION."

THANKS TO: www.melko-lap.com
FOR THE USE OF THIS INTERVIEW!

~ ROBIN BOUGIE is ~



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TO LONG PRISON CAMP FOR HIS PRISONERS IN 1900, THE SITUATION IS OFTEN WORSE FOR WOMEN IN GEL. PRISONERS PRISON CAMP CASE SYSTEMS WERE CREATED FOR MEN, BUT THE GYNAGOGICAL CASE IS DIFFERENT. THIS CASE IS FREQUENTLY ONLY ADMINISTERED TO WOMEN ONCE A QUARTER WHEN SITUATION BECOMES AN EMERGENCY.

TO A US GOVERNMENT INVESTIGATION IN TEXAS, CALIFORNIA, AND PENNSYLVANIA. THINGS REPORTED WAS CASES OF ABUSE BY GUARDS ON PRISON INMATES FROM 1970-75. A LOT, CONSIDERING MOST INCIDENTS ARE NEVER REPORTED. INMATES' COMPLAINTS ARE CHECKED, ON THE WOMEN AND INTIMIDATED BY THEIR RELEASE INTO KEEPING QUIET.

TO THE WOMEN'S HIGH SECURITY UNIT AT LEAVENWORTH, KY, WAS CLOSED IN 1988 WHEN IT WAS FOUND THE PRISON KEPT THE WOMEN IN YEARS OF ISOLATION IN SUPERMAXIMUM CELLS, CONDUCTED ONLY STAFF REMOVED, ALLOWED EXTENSIVE ABUSE DETENTION FOLLOWING, AND IN TOUCH, CONSIDERED A TOTAL.



PRISON CATFIGHT !!

TO IN 2000, SEVEN LEAVENWORTH PRISON OFFICERS AT LEAVENWORTH HOLLAND PRISON WERE FOUND TO HAVE "BORN A HISTORY OF SEXUAL HARASSMENT, STALKING AND INTIMIDATION" THE WOMEN, NAMED "THE HARASSMENT REPORT" BY THE NEWS, ARE PUNISHED BY SHORTLY BEING SENT UP AND TRANSFERRED TO WORK IN A NEW BOSTON OTHER PRISON FACILITIES. "THE HARASSMENT GROUP USED TO INTIMIDATE," SAID TERRY WHITE, WHO SPENT 15 YEARS WORKING IN THE INSTITUTION. "THEY WOULD PUNISH PRISONERS LIKE LITTLE BOYS AND OTHER PRISONERS INTO TELLING THEM WAS A WAY OF SPEAKING TO THE WOMEN WHO WANTED HELPING THEM LIKE PRISONERS OF WAR BUT THEY SPOKE TO THE NEW OFFICERS IN EXACTLY THE SAME WAY" WHITE HIMSELF WAS LATER FORCED TO RESIGN AFTER HE WAS AN AFFAIR WITH A PRISONER..

THANKSGIVING/CHRISTMAS IS A WOMEN'S TEACHER TO WATCH WOMEN PRISON INMATES UP WITH FOR THIS, ACCORDING TO THEIR WEBSITE. MANY HAVE BEEN CONTACTED FOR YEARS WITH LITTLE OR NO CONTACT WITH THE OUTSIDE WORLD. OTHER TIMES, FAMILY AND FRIENDS HAVE CONTACTED THEM, YOU COULD ASK WOMEN IN PRISON TO TWO FORMING INFLUENCES, EXTEND THEIR NETWORK OF SUPPORT, AND GIVE THEM HOPE FOR A BETTER AND BRIGHTER FUTURE..

TO THERE ARE NO CURRENT STORIES FOR THE CASE OF BOTS, IN FALL OF PRISON PRISONERS, BECAUSE PRISONERS FOR THE MOST PART REFUSE TO GIVE UP AND WHETHER THEY HAVE BEEN HARASSMENT OR HAVE BEEN A FELLOW INMATE, IN KILLING THIS IS OUT OF THEIR HAND, OR REPARATION.

- STOP -



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DEANS OF PRISON, INCLUDING WAS GUARDS MONITORING GUARD IN THE BOSTON PRISON, AND AN EXTENSIVE CATFIGHT OF SEXUAL ABUSE.

TO SEVERAL STUDIES AND FOUND OVER THE YEARS HAVE REFLECTED THE FACT THAT PRISON PRISONERS HARASSMENT (IN BOSTON) TELLING THE PRISON THAT THEY WOULD REPORT WITH NOT HARASSMENT.

GIRLS IN TROUBLE

see the shameful things
that put them behind
walls...and the worse
things that happened
after they got there.



THIS FILM IS BANNED IN 27 COUNTRIES
NOW YOU CAN SEE IT WITHOUT A SINGLE CUT!

[R]

ONE OF THE MOST INTERESTING THINGS ABOUT COLLECTING CLASSIC MOVIE MEMORABILIA LIKE POSTERS, PRESSBOOKS AND SUCH, IS THAT OCCASIONALLY YOU COME ACROSS SOMETHING THAT IS NO LONGER AVAILABLE TO WATCH - EVEN ON THE BOOTLEG CIRCUIT. A LOST FILM THAT ONLY EXISTS IN THE MEMORY OF THE FEW WHO SAW IT THEATRICALY AND THROUGH WHAT REMAINS OF RARE AND CROWDING PROMOTIONAL MATERIALS. I HAVE ABOUT 15 SUCH "LOST" FILMS REPRESENTED IN MY PRESSBOOK COLLECTION OF EXPLOITATION THEMED FILMS, MY FAVORITE OF WHICH IS "GIRLS IN TROUBLE" (AKA GERMANY) DIRECTED BY A DUDE NAMED EBERHARD SCHRODER. CHECK IT OUT. YELL. BULLBUTT.



GIRL ON A CHAIN GANG

INFAMOUS FOR HIS OUTRAGEOUS STYLING OF PROMOTIONAL MOVIES ON THE GRIME-ING/EXPLOITATION CIRCUIT OF THE LATE 60S AND EARLY 70S, JERRY GROSS' MOST IMPORTANT FOOTNOTE IN CINEMA HISTORY IS THAT HE WAS THE ONE THAT SAW TO IT THAT DEVLIN VAN DYKE WAS 1971 UNDERGROUND BLASPHEMY/CLASSIC SWEET SUBVERSIVE BADASSES GANG FOUND IT'S WAY IN TO THEATERS. DURING HIS 25 YEARS IN THE SLURRY BIZ, GROSS DIRECTED FIFTY SIX FILMS.

AS A DIRECTOR, GROSS TOOK THE HEUM JUST 3 TIMES. TERNAGE MOTHER, CAME OUT IN 1970, WHICH WAS THEN FOLLOWED BY FEMALE ANIMAL IN 1970, ALTHOUGH IT'S HIS 1ST FILM, GIRL ON A CHAIN GANG (1965) THAT I REALLY ADORE.

WITH LONG ISLAND, NEW YORK SUBBING FOR MISSISSIPPI, THE FILM DEPICTS 3 PROGRESSIVE YOUNG NORTHEASTERS (A BLACK GUN PLAYED BY RUBIE DRAKE, A CUTE WHITE GUN PLAYED BY JULIE ANGE, AND SOFT SPOKEN YANK LIBERAL TED RANCH) DRIVING THRU TOWN, ATTRACTING THE ATTENTION OF THE LOCAL REDNECK COPS, WHO CALL THEM "INTEGRATED SCUM" N' DRAG 'EM BACK TO THE SAILHOUSE TO BE RAGED, TORTURED, AND ULTIMATELY MURDERED.

THIS SWEET BLACK AND WHITE CIVIL RIGHTS DRIVE-IN GRIME THRILLER WAS BASED ON THE REAL LIFE CASE THAT INSPIRED ALAN PARKER'S OVERLY SAKTIANOUS MISSISSIPPI BURNING (1968), ONLY IN THIS VERSION OF THE TALE, THE GRINDHOUSE ANTE IS UPPED WHEN LOVELY JULIE ANGE'S CHARACTER IS TRIED AND CONVICTED FOR "DISRUPTING THE MORALS OF THE POPULACE", AND THEN PUT ON A SUN-BAKED SOUTHERN CHAIN GANG, ROPED UP TO A BUNCH OF BIG BLACK SCARY BAPTISTS AND MURDERERS. REALISTIC? HEH, YEAH!

ENTERTAINING? HEH, YEAH!

RELEASED ON DVD BY
SOMETHING WEIRD VIDEO.

GIRL ON A CHAIN GANG

A SHOCKER!
THE FILM
THAT
UNCOVERS
THE LID
OF SLAVA
TOWN! HATE!



"ONCE THE DOOR
CLOSES HERE,
IT NEVER OPENS."



the Fifth Floor

The Nightmare Is Knowing You're Safe.



Now in DECADE 10 DVD FILM VENTURES INTERNATIONAL RELEASE

THE FIFTH FLOOR (1974) MORE OF AN INSANE ASYLUM FILM THAN A WHIP, BUT THE PREMISE IS VERY MUCH THE SAME. DIANNE HALL PLAYS A DISCO LOVER WAITRESS WHO IS UNWITTINGLY IMPLICATED IN THE LOOPY BIL FOR DIANNE IS GIVEN SHOCK TREATMENT, DRUGGED UP, SEXUALLY ABUSED BY DO NOTHINGS, AND LOCKED UP WITH INDIVIDUALS WHO SPEND THE MAJORITY OF THEIR DAY BROODING AND CRAPING THEIR PANTS. THE PREMISE IS UNDER CERTAIN CIRCUMSTANCES, EVERYTHING YOU SAY AND DO CAN BE INTERPRETED AS A SIGN OF MADNESS, AND THE EXCELLENT CAST PUNS IT TO THE HILT. 3 DISCO DANCE NUMBERS WILL HAVE YOU WANTING TO WEAR WAFFLE BELLBOTTOMS AND PLEATED SKIRT, ESPECIALLY WHEN THE MENTAL PATIENTS START GETTING INTO IT. ROBERT ENGLAND IS ON HAND TO DO HIS DRACULA IMPERSONATION.

SWAMP WOMEN (1956) WAS THE FIRST FILM DIRECTED BY ROGER COOMAN. THE STORY FOLLOWS AN UNDERCOVER POLICE OFFICER (GARRE MATTHEWS) WHO JOIN SOME FEMALE IN MATES DUBBED "THE NARCO GANG" (FORMER MISS UTM-- MARIE WINDSOR AND BEVERLY GARLAND) AND ESCAPES ALONG WITH THEM AS PART OF A LARGER PLOT TO UNCOVER A CACHE OF DIAMONDS HIDDEN DEEP IN THE SWAMPS OF LOUISIANA. COMPLICATIONS WITH THEIR WHITTON LUSTS ARISE WHEN THE GIRLS ABDUCT A GEOLOGIST (TOMMY CONNORS) AND BEGIN FIGHTING OVER HIM.

LACKS ANY STYLE, VISION, OR LOGIC, BUT THE "ACTION" IS PAGED WELL ENOUGH. THE '50S STYLE DENIM HOT PANTS ARE "PRISON ISSUE", AND WITH THE TIE-D SHIRT HALTER TOPS EXPOSING PLENTY OF CLEAVAGE, OUR GAUS ARE ALL READY TO WRESTLE AND INDUCE BOWERS. WHICH THEY DO, OFTEN.

BRANDED
WOMEN!
NOTORIOUS
WOMEN!
SCARLET
WOMEN!



SWAMP WOMEN

NOW!!

2
1st
RUN
SHOCKERS



Their world...
a plantation

Their battleground...
a tropical interior



They're Women... They're Women... They're Women

Sweet Sugar

also- "SWAMP GIRL"

SWEET SUGAR (1975) REBECCA AND I WERE LIVING IN A SHITTY LITTLE ONE HORSE TOWN CALLED CHANDLER ON VANDOVER ISLAND BACK IN OUR MID '20S, AND OUR NEED FOR ENTERTAINMENT WAS OVERWHELMING. WE DIDN'T HAVE CABLE, TV, INTERNET, A MOVIE THEATER TO GO TO, A BOOKSTORE, MAGAZINE OR COMIC SHOP, OR ANY ACCESS TO COOL SHIT. SMALL TOWN LIFE SUCKS. SWEATY, HARDY TESTICLES. DON'T DO IT.

THERE WAS THIS LITTLE PAWN SHOP THAT HAD A LITTLE SHARP SO USED UPS, AND ON ONE OCCASION WHILE I WAS BROWSING THROUGH THE INSIDIOUS KIDS MOVIES AND OUR BLASPHEMOUS HOLLYWOOD BLOCKBUSTERS I FOUND A TAPE CASE, MARKED "SWEET SUGAR" ON ITS SPINE. I BOUGHT IT WITH A SLX GUIN, ASSUMING IT MUST BE A PORN VIDEO. THERE WAS NOTHING AROUND THERE TO BUY PORN VIDEOS. NOH.

I WAS APPARENTLY DISAPPOINTED IT WASN'T PORN, OBSERVED A SIGN AND WATCHED IT ANYWAY. THAT IS WHEN I WAS INDUCTED (BARELY ON MY KNEES) INTO A NEW CLASS OF EXPLOITATION CINEMA, THAT WAS OVER THE YEARS, BECAME A PERSONAL FAVE.

SWEET SUGAR IS A REALLY FUN MOVIE.

RELEASED TO GRINDHOUSES AND DRIVE-INS IN JULY 1974 WITH A BUDGET OF \$250,000, THIS PHILIPPINES-SHOT A.I.P. ACQUHES IS THE FILM THAT CHERI CAFFARO WENT ON TO DO AFTER THE POPULAR GINGER MONIES BY DRIFTING INTO OBSCURITY. IT'S AN UNWASHED, TWO-PISTED WIF EXPLOITATION SPOOF FEATURING JAMBREARS, SENSELESS VIOLENCE, AND HALF-DRESSED, HARD-POSED BABES. BETTER

BEWARE!

They are still at large...

THE FOX BROTHERS
A FILM BY
THE LUTHERAN BROTHERS

THE TELLER BROTHERS
AN ADAPTATION OF A
NOVEL BY J. K. ROSS

THE WILSON BROTHERS
A FILM BY
THE WILSON BROTHERS

KNOWN AS "THE
KIND OF
MOVIE
THEY DON'T
MAKE
ANYMORE."



CHERI'S A FOXY BLONDE WHO FALLS FOR THE LOCAL REVOLUTIONARY LEADER, BUT AFTER HE GETS GAKED, SHE GETS PISSED AND TEARS UP WITH A CHINESE REVOLUTIONARY PLAYED BY ROSANNA ORTIZ, AN' A BALL-BUSTIN' BLACK HOOVER TURNED COP (CLORUA HENDRY), THEY CHASE DOWN SID HAIG (WHO YOU MAY REMEMBER FROM PRETTY MUCH EVERY MOVIE JACK HILL EVER MADE) AND

SUM ALL CRACKIN' AND BULLET BUSTIN' IS VISUALLY EXPRESSED



TH' LADIEZ ARE FINE, SID HAIG OVERACTS SO HARD HE NEARLY HAS AN ANEURISM, AND THERE ARE OCCASIONS

SAVAGE SISTERS
GLORIA HENDRY
ROSANNA ORTIZ
SID HAIG
CHERI CAFFARO
JOHN ASHLEY

CAST BY H. FRANK MOON
COSTUME DESIGNER HARRY CORNELL
EDITED BY DAVID J. COHEN
PRODUCED BY JOHN ASHLEY
SCREENPLAY BY EDGAR RICHARDS
DIRECTED BY EDGAR RICHARDS
COLOR BY RICHARDS

WHERE THE FILM ALMOST CONSIDERS DIPPING ITS WICK INTO THE SICK REALM OF A JESS FRANKO-STYLE SLEAZEFEST, BUT ALWAYS PULLS BACK MAINTAINING A FRISKY, LIGHT ATTITUDE. ONE COULD SAY IT FALLS ON AN EXPLOITATION LEVEL, DESPITE FEATURING BROTHELS, FEMALE PRISONS, WHIP WIELDING S.M. GUARDS, HENDRY IN A BATHTUB, AND A BLACK AND DECKER DILDO! GASH DAMN!

YEAH, DON'T LET THE 'R' RATINGS UP THERE ON THE POSTER FOOL YA. BESIDES FOR A FEW 4-LETTER WORDS, THIS ISN'T ROUGH AT ALL. THE ACTION ISN'T GRAPHIC OR GORY, THE SEX HAPPENS OFF-SCREEN OR JUST OUT OF FRAME, AND THERE ISN'T ANY ACTUAL NUDITY TO SPEAK OF. BUT DON'T BURN OUT, TECHNICALLY SAVAGE SISTERS LOOKS KEEN WITH CAREFULLY LIT CINEMATOGRAPHY, AND LES BAXTER'S FUCKIN' AWESOME SCORE WILL HAVE SOUNDTRACK DICKS BURPIN' THE WORM FOR A CD REISSUE. AS OF THIS WRITING THERE IS NO DVD RELEASE, ONLY A LONG OUT OF PRINT VHS VERSION THAT IS OUT THERE IF YOU HUNT FOR IT.



EDIT! NOW THERE IS A DVD! GO FIGURE. (14) DOUGIE 65



I HAVE GREAT GUT FEELS FOR THE GUYS B'D
CLARK KENNEDY (JAMES HANCOCK, CLARK KENNEDY AND
BEN GRAY HANCOCK) BUT FROM THEIR PHYSICAL
BUILD AND TALKING DAYS, MY INSTINCT WOULD BE
TO SIGN THE STEPHEN, CHRISTOPHER AND
DAVID'S PLAYER FEATURES OF BEEZ INABLE
FOOTBALL DURING THE LAST OF THE DAY, MY
HALLER WOULD BEHOLDEN FOR THE HONORABLE
OF CARROLL DURING OF THE WHITE HALL, BUT ALSO
IN THE LAST OF THE HALLER HALLER HALLER
SCOTT THOMAS AND HALLER HALLER -- TO HAVE THE
COURSE OF THE HONORABLE THAT HALLER HALLER
AND HALLER HALLER.

APRIL 173
EVEN FOR THE
THE SMALL CITY
BOSTONIAN.
SOME ARE
BEING FORGOTTEN
AND FORGOTTEN
THEY ARE



WILL TRENDS AND THE INTRODUCTION TO SPAIN STRAIGHT OFF THE HIGHER OF A LOCAL VIDEO STORE OPEN IN ONE OF THE MOST ATTRACTIVE NEW OLD BOWEN. THE FILM WAS MADE IN 1970 AND WAS A SUCCESS AS



IT REMAINS A DIFFICULT TASK (SHEEN) TRIED ON
TO LEAVE HER GERMAN NAME, HUNG AND CONTINUE
HER WORK OF A TRAMP DESIGNED TO ENTERTAIN
GERMAN OFFICERS AND SOLDIERS FOR THE WHOLE
NATION, THE DEATHS OF THE ENTIRE WORLD
REMARKS AND C.T. WOMEN WERE GREAT AS THE



OH MY GAD, IT'S...

WOMEN IN FURY

(1983)



WRITTEN AND DIRECTED BY MICHELE MASSIMO TASSANTINI, *WOMEN IN FURY/CASA FEMINE IN FURIA* IS AN ITALIAN-BRAZILIAN CO-PRODUCTION, WHICH KNOWS THE BEST PARTS OF *THE GIRLS IN PRISON* BLUESPRINT, AND COMFORTABLY FOLLOWS THEM TO A TEE. IF THE IDEA OF SWEATY, CATFIGHTING LESBIANS IN A SOUTH AMERICAN PRISON SOUNDS TO YOU LIKE AN APPEALING CLIP OF SLEAZE, LOOK NO FURTHER!

SUEANE CARVALHO IS ANGELA, WHO IS SENTENCED TO 15 YEARS IN THE SAN ANTONIO LIBERTY WOMEN'S PRISON IN BRAZIL, AFTER COVERING FOR HER NEARLY ADORPTED BROTHER GERALDO GUARNEIRO WHO MURDERS A LOCAL DRUG LORD.



AS THE FRESH MEAT IN THE GUSTED METAL AND CONCRETE HOT HOUSE, SHE IS THE IMMEDIATE PREY OF THE RESIDENT CELLBLOCK LESBIAN NAMED JOHANNA.



I MUST ADMIT THAT CARVALHO'S TURN AS THE INNOCENT-YET-VICARIOUS NEW FISH IS ONE OF MY FAVORITES IN WIP HISTORY, AS SHE IS DOUBTLESS DARED, MOLESTED, BEATEN WITH WET TOWELS, AND HUNG BY A NOOSE.



ANGELA IS THE PRISON BICYCLE, AND EVERYONE GETS A RIDE!

THE ONLY PERSON THAT SHOWS THE UNJUSTLY CALLED ANGELA ANY REAL KINDNESS, IS DENISE, A HALF-CRAZY 350-POUND BLACK INMATE WHO DOESN'T TAKE ANY SHIT FROM ANYBODY, AND AT ONE POINT REVEALS SOME MEAN CUNT WHO TRIES TO STAB ANGELA!



ANGELA'S FORCED LESBIANISM SESSION AT THE HANDS OF THE HORNY MATRON IS ESPECIALLY NOTWORTHY, AS IT'S PACKED WITH UNCOMFORTABLE TENSION, GENITAL NERVE SUCKING, AND GLORIOUS FULL FRONTAL NUDEY.



BUT, ON CRUEL FATE, JUST MOMENTS BEFORE ANGELA IS GRANTED A FULL PARDON, CHAOS VIA A MASSIVE POISON POT BREAKS OUT, AND SHE, JOANNA, AND 3 OTHER GIRLS ESCAPE INTO TO JUNGLE. JOANNA HUNKERPOUSLY SCREAMS AT THEIR FLESHLESS.

**COME N' GET US
YOU FAG-LICKING
BASTARDS!**



WOMEN IN FURY IS A FUCKING BLAST, AND WON'T DISAPPOINT. IT'S OUT ON A DECENT DVD BY SHOCK SHOW, EXCEPT FOR A REALLY FUCKING WEIRD ANOMALY THAT OCCURS FOR A BEEP PERIOD DURING CHAPTER 8, WHEN THE ESCADING GALS HAVE BEEN TIED UP BY SOME HORNY JUNGLE-CRAWLING-JERKS ABOUT TO RAPE THEM.

FOR ABOUT A MINUTE YOU CAN CLEARLY HEAR BACKWARDS AUDIO FROM CHAPTER 1 (BLESSING THOUGH, COMPARED OF GABRIEL VOICES AND WAILING POLICE SIRENS!)

Art by Borgia III, words by Bekim Bougie

STRIKE OF THE TORTURED ANGELS

BY RYAN BUREKO

SENT A NAME, TIGHTLY NERD TO FIND WOMEN IN PRISON FILM IS THIS ALSO LIFTED FROM HONG KONG. WANT BETTER WAY TO SPEND A COUPLE OF

HOURS WHEN DEEP IN IMMOBILITY THAN WITH RAMP ACTION - Asian STYLE? AT LEAST THE BOX OF KILGORE WAS HANDY, SINCE I IMMEDIATELY USED IT FOR REASONS OTHER THAN LAUGHING AND SNEEZING.

"...A CHINESE CHICK IN BLACKFACE WEARING A NASTY APRON."

I CONSIDER MYSELF A RAMP EXPERT, DAMNED WELL OVER 20 TIMES, YET THIS ONE HAD SOMEONE ELUDED ME. IN THE PAST I HAVE BEEN PRY TO CHINESE CHICK FULL OF LASHING, PHYSICAL ABUSE, ELECTRO-CUTION, A BOTTLED REACTION, FORCED VIOLENCE, AND MORE CONTINUUAL SHAMES THAN THE WORK.

I'LL TELL YOU WHAT'S EXCITING ABOUT ASIAN RAMP FILMS, AND THAT'S THAT THERE ARE NO THINGS THAT CAN'T BE DONE. THE SEX WELL SERIES OUT OF JAPAN IS A PERFECT EXAMPLE OF TORTURED EXCESS, AND THAT BEING SAID, IF YOU ARE ANYTHING LIKE ME - YOU LOVE EXCESS!

WHERE DID IT GO, LORD? WHERE DID IT GO?

HERE IS THE BREAKDOWN: GIRL GETS THE SHIT OUT OF A DRUNK IN A BAR BECAUSE HER MOM AND SISTER ARE BEING COMPILED BY THE SAME GUY. GIRL GETS SENT TO PRISON. GIRL WATER GETS PREGNANT, GETS AN ABORTION (AS ALL GOOD ASIAN GIRLS DO IN THESE MOVIES) GIRL THEN

AND KILLS HERSELF

FOR REVENGE. I WISH I COULD BE MORE COMPREHENSIVE, BUT THAT'S ABOUT ALL THERE IS. WE DO GET A TASTE OF MAD WRESTLING ACTION AND AN INITIATION BEATING OF THE "NEW FISHES", BUT WHAT? THERE WERE SHOWERS IN THIS MOVIE. THERE WERE GIRLS IN SAND SHOWERS. WHERE WERE THE BOOBS? NOT ONE SINGLE INCH OF SUGGESTED MEAT IN AN 80 MINUTE MOVIE. THERE'S SOMETHING SERIOUSLY WRONG HERE.

THE ONE STRIKE GOING OF THIS MOVIE WOULD BE THE ACTRESS WHO WILLINGLY WENT THROUGH THE EXTREMES "ANDOH ANOH" HOWEVER, I GUESS THE FILMMAKERS THOUGHT THAT HAVING A BLACK GIRL IN PRISON WAS A NECESSARY EXPLOITATION ABUSE, SO MUCH SO THAT WE END UP WITH A CHINESE CHICK IN BLACKFACE WEARING A NASTY APRON.



I GIVE THIS FILM 2 STARS OUT OF A POSSIBLE 5. ONE STAR FOR THE DARK PSYCHEDELIC I BELIEVE I SAW - BUT MIGHT HAVE IMAGINED SINCE IT WAS SO QUICK. THE OTHER STAR WAS FOR THE TUBERCULOSIS ANGLE. NOTHING LIKE A SCANTILY CLAD FEMALE WITH A REAL TUBERCULOSIS COUGH.



DECADENT DEPRAVED DAMNED

CANADIANS! ORDER YOUR FREAKY UNCENSORED IMPORT TRASH + SHOUT DVD'S FROM A FELLOW CANADIAN + AVOID BULLSHIT CUSTOMS HASSLES!

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CHRIS ENGS * ALONE IN THE DARK

A Very Special Prison For Women (GERARD KILMINE, 1980)

THE THING YOU HAVE TO UNDERSTAND ABOUT "A VERY SPECIAL PRISON FOR WOMEN" (OR, "PRISON TRÈS SPÉCIALE POUR FEMMES" AS IT'S KNOWN IN ITS ORIGINAL LANGUAGE) IS THAT IT'S NOT A WIF MOVIE - IT'S HARDCORE PORN. MOREOVER, IT'S HARDCORE "GOS EUROPEAN" "A VERY SPECIAL PRISON" IS CONSIDERED A CLASSIC OF THE GENRE, WHICH I GUESS IS TRUE, BUT THERE'S ONE THING ABOUT '80s EUROPEAN THAT'S KIND OF HARD TO GET AROUND: IT'S REALLY WEIRD.

IS TELL YOU THE PLOT, BUT SINCE THE DIALOGUE WAS (FANCIFULLY) IN FRENCH AS WELL AS GERMAN, SPANISH, AND A SMATTERING OF ENGLISH (BEST REPRESENTED BY THE LINE "M-M-M, MY BOOBS," I HAVE NO IDEA WHAT WAS GOING ON, BUT HERE'S THE GIST: THERE IS A COREAN LANGUAGE SCHOOL IN PARIS WHERE EVERYBODY FUCKS A LOT. GIRLS FROM SAID SCHOOL ARE BRUNDED UP AND TAKEN TO A PRISON WHERE THEY ARE FORCED TO FUCK A LOT. THEN SOME OF THEM ARE TAKEN AWAY TO A CLEVER BUSINESSMAN'S ESTATE WHERE THEY'RE FORCED TO HAVE SEX WITH GUYS WHO ARE MEANT TO BE PORNOS, BUT INSTEAD LOOK LIKE CHILDREN PLAYING DRESS-UP WITH BEDSHEETS AND SUNGLASSES. THEN A GUY WHO (ONE ASSUMES) IS ORCHESTRATING THIS TIGHTLY WOVEN CONSPIRACY IS ARRESTED. THE END.

AND WITH BEING 30 DIFFERENT SEX SCENES, THERE'S NO WANTING FOR LACK OF MATERIAL. THE PROBLEM IS THAT WHEN YOU'RE TRYING TO GRAB THAT MUCH ACTION INTO A 90 MINUTE MOVIE, THE SCENES ALL END UP BEING REALLY SHORT. STICK IT IN, PULL IT OUT, WORK YOUR SHOT ON HER BOOBS, NEXT! AND SOON YOU HAVE THAT MANY SCENES, NOT ALL OF THE "TALENT" IS GOING TO LOOK AMAZING. ONE WOMAN, FOR EXAMPLE, WHO GOT DOUBLE-TEASED IN THE WASHROOM SINK LOOKED SIGNIFICANTLY LIKE YEARDLEY SMITH AND I REALLY DON'T NEED TO THINK ABOUT LISA SIMPSON WHEN I'M TRYING TO GET TURNED ON. FOR THAT MATTER, THERE WAS THE GUY AT THE END WHO I'M SURE WILL BE FOUNDED A WHOLE NEW ARENA OF ADULT FILM - SWEETEST-TEST PORN.

NO, THIS WAS NOT A SEXY PRISON BY ANY LARGE, AND IF THE NUMBER OF SOFT-ONS THAT GOT SCREEN TIME WAS ANY INDICATION, THE Dudes IN THE MOVIE SEEMED TO KNOW IT, LOOK -- IF I'M GOING TRY TO RAB ONE OFF, THE LAST THING I WANT TO SEE IS SOME DUDE'S PLACED WING STAYING AT THE LARGED-THAN-LIFE FROM THE TV SCREEN. AND THEN ANOTHER, AND THEN ANOTHER. YOU JUST GET THE FEELING THE MALE ACTORS WERE LIKE, "WELL, I GUESS I'LL SOUND IT IN YOU IF THERE'S NO ONE ELSE. ARE YOU SURE GINGER LYNN ISN'T AVAILABLE?"

THE ACTUAL NUMBER OF WOMEN IN PRISON "A VERY SPECIAL PRISON..." IS MIDDLING. YOU

QUICKS THAT MAKE IT INTO HAVE THE QUIN-LEBBING THE NAKED BEATING IN MANICLES AND SEVERAL SEX SCENES WITH THE GUNNERS (ACTUALLY, THE SCENE WHERE THE FEMALE WIFE GOT BEAT OVER THE DESK AND DONE FROM BEHIND WASNT END - BUT THERE



NO ESCALATION OF EXPLOITATION OR SUSPENSE, JUST A WHOLE STREAM OF WHAT SEEMS TO BE UNSATISFYING PUNCHES. AND, FOR THAT MATTER, WHOSE YOU'RE INTERESTED IN PERIOD PIECES OR SEEING ONE OF THE CLEVER FRENCH GUY'S FROM TRINITY, I LOVE YOU IN A SUPPORTING ROLE, THERE'S PROBABLY NOT MUCH TO SATISFY FORTH LOVELERS.

Girls Riot (MANFRED PIERER, 1983)

THESE SOME MISREPRESENTATIONS GOING ON IN THE DUBBED GERMAN EXPORT (ORIGINALLY TITLED "REANIMALE"), FIRST OF ALL, IT ISN'T SET IN A WOMEN'S PRISON - GIRLS RIOT TAKES PLACE AT A TEEN GIRL REFORM SCHOOL (NOT THE MIND WITH WENDY O. WILLIAMS, THE MIND WHERE YOUNG GIRLS ARE SENT IF THEY DON'T LOOK LIKE A TENTATIVE GADDESS) AND SECOND, THERE ARE TWO OCCURRENCES IN THE FILM THAT COULD QUALIFY AS THE TITULAR "RIOT". YOU CHOOSE WHICH ONE IT IS:

1) THE SCENE WHERE THE GIRLS BANG THEIR SPOONS ON THE DINNED TABLE IN UNISON, CHANTING "WE WON'T EAT", OR..

2) THE PART WHERE A DOZEN TEENS (IN WHAT MUST BE THE MOST SIMULACRALLY GERMAN MOMENT IN THE MOVIE) PROTEST THE TRAGIC SUICIDE OF ONE OF THEIR FRIENDS BY DRAINING PLASTER DEATH MASKS AND SMOOKING SILENTLY.

IF EITHER OF THESE EVENTS QUALIFIES AS A "RIOT" IN YOUR EYES, YOU SURELY WON'T BE DISAPPOINTED WITH HOW THINGS UNFOLD. OTHERWISE YOU'RE IN FOR WHAT COULD (WITH THE EXCEPTION OF A FEW ISOLATED SURVEY WORDS AND SPORADIC PUBESCENT SPOOKIES) PASS FOR A MISANTHROPIC MADE-FOR-TV HORROR.

OUR PROTAGONIST ANDREA, NEWLY ARRIVED AT THE BUCKENHOF SPECIAL EDUCATION HOME, IS FITTED AGAINST THE ENTIRELY TYPICAL HEADMISTRESS. IT IS THE AGE OLD ARGUMENT: DO THE GIRLS NEED TENDERNESS (ANDREA) OR DISCIPLINE (HEADMISTRESS)? WELL, IF THE APPARENT SUBTEXT IS ANYTHING TO GO BY, IT'S "DISCIPLINE". ANDREA TRIES TO MAKE A DIFFERENCE. PAUL, LOVES THE GIRLY TRUST (FOR NO GOOD REASONS), BUT NOT LETS ONE OF THE GIRLS ABDUCTED ON AN EVIL SPIND THROUGH HER CAMELBACKS AND GAYS IN THE WAKE OF IT ALL BEFORE HER. SUPERBROS CAN TIRE HER. BUT, IT'S CLEAR THAT REFORM SCHOOL LIFE ISN'T REALLY THAT BAD AND IF YOU EVER END UP IN ONE SOME DAY AND FORGIVE THE CHARGE EMPLOYERS FOR THE HORRORS OF THE REAL WORLD YOU CAN EXPECT TO FIND YOURSELF A) GANGLAPPED BY A GROUP OF 10 SMARTY MEN, B) HIT BY A CAR, OR C) FLYING YOURSELF IN FRONT OF A TRAIN. SO DON'T DO IT. DID I MENTION THE MORALITY?

IT'D RUN DOWN THE SEXY PARTS, BUT THERE REALLY AIN'T ANY. PRETTY MUCH THE ONLY TITS WE GET IN THE PICTURE ARE SONJA'S - A CRAZY, NOT-REMICELY-LEGAL-LOOKING GIRL WHO IS TALKING OFF HER HOMEMADE TATTOO TO ANDREA -- AND WHEN THE HEADMISTRESS BRISKLY WALKS THROUGH THE SHOWED, SEEM TO DISCOVER ONE OF THE GIRLS WHO GOTTEN HER FIRST PERIOD (TO WHOM THE OTHER GIRLS ARE SINGING "FOR SHE'S A JOEY GOOD FELLOW," WHICH CAPTURES UP SOME BIZARRE QUESTIONS).

GIRLS RIOT DID CONTAIN SOME GOOD LINES OF DIALOGUE, HOWEVER, SO HERE'S A SAMPLING BEYOND OF CONTEXT: "MY GRANDMOTHER USED TO SAY IT'S BETTER TO TOUCH THEM TO B-BAND OVER." "YOU KNOW WHAT YOU NEED? YOU BITCHES. WELL, YOU CAN ALL GO TO HELL!" "THIS IS YOUR COLLEAGUE, GARY DONUT." "WELL, WILL WONDERS NEED CEASE-- THIS CHILD IS GENEALOGICALLY INTACT." "GET A LOAD OF THOSE TWO CUNT-ENTERS." "I'M NOT INTERESTED IN FINDING OUT WHO STARTED IT, I JUST WANT TO KNOW WHY THEY WERE FIGHTING LIKE CATS IN HEAT." AND PERHAPS THE BEST LINE IN THE MOVIE: "GARY COOPER, FUJIMORI AND ASSHOLE." ENG@2MG





FURTHER PROOF OF THE ENDURING FASCINATION WITH INCARCERATED BABES, THE MOST POPULAR EPISODE OF CHARLIE'S ANGELS IS THE ONE WHERE THEY ALL GO TO PRISON.



ANGELS IN CHAINS

OUR HIGHEST RATED SHOW EVER, THE NETWORK WOULD RUN IT EVERY WEEK IF YOU'LL ALLOW THEM TO.



LEONARD GOLDBERG
EXECUTIVE PRODUCER

AND MY DUTY THIS ONE HAS IT ALL.



MEANS THE FOURTH ANGELS EPISODE EVER, THE SHOW GOES LIKE A CLASSIC B-GRADE DRIVE-IN FEATURE, WITH A CROWN PRISONER, TRYING TO ESCAPE.

LAUREN TOWLE (FROM THE LOVE BOAT) PLAYS THE MISSING CONTACT'S HALF-SISTER WHO HIRES THE ANGELS TO FIND HER.



FERRAN FINCHETT'S SUPPLES BOPOM VERY SILENT THROUGHOUT THIS EPISODE. IN THE FIRST SCENE WE SEE HER, SHE IS LAPPING DOWN AT HER OWN HARD NIPPLES. REALLY?

THE ANGELS DRIVE TO FINE PARCH COUNTY AND SPEED DOWN A LOCAL HIGHWAY IN ORDER TO BE ARRESTED.



THE SHERIFF PLANTS A BAG OF PILLS AND PUT IN THE ANGELS' CAR AND THEY ARE SENT TO PRISON.



HEAD GURU MARIAN IS PLAYED BY MARY MCCORMACK WHO WAS ALSO THE PRINCIPAL IN BOOM H' BOLL HIGH SCHOOL.



A YOUNG KIM BASINGER PLAYS ONE OF THE OTHER INMATES.



MAXINE SMIRKS SACRIFICIALLY AS SHE DEMANDS THE ANGELS OPEN THEIR TOWELS TO BE SPRAYED WITH DISINFECTANT.

THE SEDUCTION & SIMULATION OF THE ANGELS IS INTEREST & SUSTAINED.



WHAT DO YOU THINK THIS IS? SAYS FIFTH RACINET? THE NEW BE THINGS GET TO IT.

THE GIRLS ARE MADE TO DRESS UP FOR A PARTY AT THE HOUSE.



THEY AND OTHER INMATES ARE FORCED TO ACT AS GUESTS' THE WOMEN PARTY GUESTS.



THE ANGELS ESCAPE BY CHOKING TWO COPS WITH THEIR MANICLES.



NEXT THEY FLEE ON FOOT, CHAINED TOGETHER, LIKE THREE SHIMMY POITINAS IN THE GYMNASIUM. THEY SPLASH SEXUALLY THROUGH THE SWAMP IN THEIR FLARED PRISON GOWN.



IN THE END, BOSLEY KIDS KIM BASINGER AS A RECEPTIONIST? WAY TO GO, BOSLEY!

A REAL WOMAN FROM PRISON By G.B.

A COUPLE OF MONTHS AGO WHEN BOBBI WROTE ME AND ASKED IF I WOULD BE INTERESTED IN WRITING SOMETHING FOR HIS WOMEN-IN-PRISON ISSUE OF CINEMA CENSURE, I TOLD HIM THAT I HAD A FEW GOOD IDEAS ON WHAT TO WRITE. MY FIRST IDEA WAS FOR A REVIEW OF ONE OF THE BEST WULF FILMS, CALLED HEAT, WITH MY 2ND CONCEPT BEING SOME SORT OF ESSAY ABOUT THE FORMULA THAT GOES INTO THE MAJORITY OF THESE FILMS. BUT WHEN I SAID DESKED TO WRITE THIS, NEITHER OF THOSE SOUNDED REALLY INTERESTING. WHI WROTE ABOUT THAT KIND OF STUFF WHEN I CAN DO THE REAL THING?

YOU SEE, I'M WHAT THEY CALL A "JOHN". I HAVE SEX WITH PROSTITUTES. IT'S NOT BECAUSE I'M ONLY SO UNDERSTANDING TO THE OPPOSITE SEX, IT'S MORE ABOUT WHAT TURNS ME ON. I LIKE DEGRADATE WOMEN. AND I LIKE WHAT A WHORE REPRESENTS. I'VE ALWAYS BEEN ATTRACTED TO WHORES, PINKERS, AND POKE STARS... AND I USE WHORES WHENEVER I CAN. ACTUALLY TO SEE THEM EVERY DAY IF I COULD, BUT I'M BASICALLY POKE, SO I ONLY SEE THEM A HALF DOZEN TO TEN TIMES A YEAR.

SOUNDS LIKE I'M DEGRADATE WITH SEX WORKERS. DOESN'T IT? MAYBE THAT'S TRUE TO SOME EXTENT, YET IT'S NOT JUST A STREET WALKER'S WHORE SCAR TISSUE COVERED ASS AND WHORE WHORE RINDY FACE THAT TURNS ME ON... IT'S HER ATTITUDE. THESE GIRLS ARE TIGHT! THEY ARE ALSO THE PERSONIFICATION OF 'SEX IF YOU DESIRE'. I LIKE THE FACT THAT THEY ARE HONEST ABOUT THE SEX-TRADE BUSINESS WHICH MANNING HAS BEEN TRYING TO IGNORE AND SHOO AWAY FOR AT LEAST ALL OF MY



"FROM A SESSION IN A SHITTY HOTEL IN EARLY 2003"

16 YEARS, AND I SUSPECT A LOT LONGER.

THERE ARE PLENTY OF REASONS TO WANT TO HAVE SEX WITH WHORES. BECAUSE THE OBVIOUS FACT THAT WHORES DO THINGS OTHER WOMEN DON'T DO. TRY GETTING YOUR GIRLFRIEND TO LICK YOUR DIRTY REAR END OR GIMME YOUR CUM AFTER YOU POKE AND SEE WHAT SHE SAYS. FOR AN ADULT WHO HAS BEEN AND DONE A LOT WORSE FOR A HIT, IT'S NO BIG DEAL. SHE'S GOING TO DO WHAT IT TAKES TO GET YOU TO CUM SO SHE CAN GET HER MONEY AND HER FLY. WITH THAT IN MIND, IT WAS TO INTRODUCE YOU CINEMA READER READERS TO SOMEONE.

DEB IS A TALL, LANKY, GOOD NATURED JOKE WHO HAS BEEN STREET-WALKING UNHAPPILY'S MISERABLE LOWER EAST SIDE FOR PROBABLY ABOUT 14 YEARS NOW. I BEGAN POKING HER ROUGHLY 3 YEARS AGO (WHEN SHE LOOKED A LOT LESS STREET) ON AND OFF ABOUT 3 TIMES A YEAR ON AVERAGE. DEB IS A HEROIN AND CRACK COCAINE ADDICT, AND SHE LOOKS WAY OLDER THAN SHE PROBABLY IS. THE STREET KRAFT WHO TO THOSE WHO MAKE THEIR LIVING ON IT, AND IT ISN'T MUCH KINDER TO THE JOINS FOR THAT MATTER, I'VE



"DEB HELD HER ASS OPEN FOR ME SO I COULD TAKE (THIS PICTURE). IT WAS ABOUT 10000 AND PEOPLE WERE PASSING BY THE ALLEY WHERE WE WERE AND KEPT LOOKING."

ALWAYS GET A BIGGER MONEY
WANT WITH THE LARGER EAST
SIDE'S HIM AND SYRILUS ARE
BEING THE HIGHEST IN NORTH
AMERICA.

I USUALLY STICK WITH
DEB OR ONE OF THE OTHER
GIRLS I KNOW BECAUSE
FUCKING STREETWALKERS
CAN GET ROUGH. A DAY
I KNOW CAME UP HERE
FROM SEATTLE AND GOT
PEPPER SPRAYED IN THE
EYES RIGHT OFF MAIN AND
CORDOVA. THIS GUY TOOK
HER BEHIND A CHURCH INTO
A SECLUDED ALCOVE, AND
AFTER SHOVING HIM DUBBY
SHE ATTACKED HIM WITH THE
SPRAY AND SOME WENT IN
HIS EYES. HE PUNCHED THE
BUTCH, BREAKING HER NOSE
AND KNOCKING OUT AT LEAST
3 TEETH. HE FELT BAD ABOUT
IT BUT WAS SURE GARD HE
DIDN'T LOSE HIS WALLET,
WHICH HAD \$300 IN IT.

ANYWAY, I HAVE SEVERAL
PLACES DEB TAKES ME FOR
A SESSION, RANGING FROM
HER RUN DOWN ROOM, THE
VENUS PORN THEATER, OR
TO ONE OF THE MANY HOTELS NEAR MAIN AND MARTINEZ STREET. DEB GETS HER
PAYMENT AFTER I CUM, AND I USUALLY GIVE HER \$20 FOR HEAD, \$40 FOR THE
PUSH, OR \$50 TO \$60 FOR EVERYTHING I LIKE INCLUDING BEING ABLE TO SLAM IT
UP HER BUTT. OFTEN TIMES SHE'LL TAKE LESS, OR REFUSE TO TAKE DUBBY AS PAY -
WHICH I CAN SOMETIMES GET FOR A LOT LESS THAN I WOULD HAVE HAD TO GIVE
HER IN CASH. SHE'S REALLY THICK BOTTOM OF THE BARREL, THICK WIFE, AND SHE
WOMES ABOUT 10 TIMES A DAY... MOST EVERY DAY.

So DEB ONCE TOLD ME SHE'S DONE TIME, SO I FIGURED AN INTERVIEW ABOUT HER
SEXUAL LIFE WOULD BE A GOOD EXCUSE TO GET TOGETHER AGAIN, ONLY I WAS
DRUNK AND WE HAD A HARD TIME GETTING ANYTHING... HERE IS WHAT I RECORDED.

GB: OH, IT'S ALL GOING NEW... DID YOU KNOW THAT A LOT OF GREEK FAMILIES IN
GREECE ARE FORCED TO PROSTITUTE THEIR DAUGHTERS TO GENERATE MONEY
FOR THEIR WEDDING? YOU KNOW... BECAUSE IN GREECE, IT'S THE WOMAN WHO
MARRIES THE MAN AND HAS TO FOOT THE BILL.

Deb: That's fucking stupid! (Laughs) Those guys should get their heads examined

GB: I WANT TO ASK YOU SOMETHING... LET'S TALK ABOUT YOUR TIME IN PRISON.
YOU SAID YOU SPENT SOME TIME IN PRISON?

Deb: Not much to tell, you know? When I was younger, I got in to all kinds of trouble. I was a troubled
kid. There was a girl I knew, and we used to get high a lot. She got me into all that stuff, and we ended
up running away. That was in Sudbury. We went to Toronto and I got picked up as a runaway, but I
was old enough to get put in a holding tank. That was the first time.

GB: YOU WERE PRETTY YOUNG... THAT WAS YOUR FIRST TIME IN JAIL? WHAT
WAS IT LIKE IN THERE? YOU NEVER GOT PUT IN FOR...

Deb: The cops taught me how to turn tricks by locking me up, so you can tell people that. I can get
cleaned up and save some money up and be doing something else, but the fucking cops are the ones
that turn those girls down here. Putting me in with them. I mean like other girls, you know?

GB: BUT THEN YOU WERE IN FOR DRUGS. WHAT DID THEY CATCH YOU WITH?
THOSE ARE THE...

Deb: I've been in for all that. I believe in spirits and... whatever you wanna call them, ghosts or
whatever. You might think that's funny

AND THAT'S ALL I GOT FROM DEB. SORRY, SHE STARTED TALKING ABOUT GHOSTS AND
WE GOT ALL OFF TRACK. WHAT IS YOUR DEADLINE FOR THE ISSUE? I CAN
PROBABLY GET AHEAD OF HER AGAIN IF YOU WOULDN'T MIND PAYING FOR PART
OF THE SESSION. MAYBE I CAN GET MORE ON TAPE AND NOT BE SO DRUNK THIS
TIME. (EDITORS NOTE: NO, I DID NOT ²⁴ PAY FOR HER TO SEE A BROKER. SHEESH)



"TAKEN AFTER A SESSION
IN MID 2003"

CHICKS IN CHAINS

THE FILIPINO WIP CINEMA OF ROGER CORMAN

IN THE EARLY '70S, ROGER CORMAN KNEW HE WAS MAKING SOME GOOD FILMS AND FIGURED THAT SHOOTING WOMEN IN PRISON MOVIES IN THE PHILIPPINES COULD BRING HIM TO MAKE FILMS CHEAPER, IN BETTER WEATHER, FROM EXOTIC LOCATIONS, AND WITH A CAST AND CREW WILLING TO WORK FOR PEAKETS IN HOPE OF MAKING IT BIG IN THE INTERNATIONAL MARKET. AND AFTER HE Hired A YOUNG USC FIRM STUDENT NAMED JACK HILL (A CLASSMATE OF FRANCIS FORD COPPOLA), AND LOCAL FILMING DIRECTORS GORD BARRON AND GARY REICH TO WORK FOR AMERICAN INTERNATIONAL PICTURES, CORMAN WOULDN'T EVEN HAVE TO GO HIMSELF TO GRAB THE RESULTS.



CORMAN'S PLAN (NOW CALLED "CORMANING") WAS REVOLUTIONARY, AND HIS THINKING WAS THAT IF US PRISONS WERE BAD, THEN THOSE IN THE PHILIPPINES MUST BE EVEN WORSE AND SCREAMING IN THE TORMENT OF THEIR SUFFERED TIME, CRUELHOUSE PRISONS WERE USED TO SHOOT LOCATIONS IN THEIR ENTERTAINMENT (WHICH COULD HAPPENLY DISGUISE A THUNDERBOLT SET OR SUGGEST MORE ACTION THAN WAS REALLY OCCURRING) BUT CORMAN'S PHILIPPINE FILMS WERE PURELY EXPLOITATION BY CONTRAST, WITH USM TROPICAL BACKGROUNDS, NATIVE ACTORS, EXOTIC SETTINGS, AND THAT EXCELLENT LIGHT OF THE PHILIPPINES SHINING DOWN ON IT ALL.

AND STUNTS W/ MASSIVE EXPLOSIONS? NOT A PROBLEM. AS JACK HILL ONCE TOLD BRONKHORST MAGAZINE: "IF THEY WANT TO HAVE A MAN ON FIRE, THEY JUST GET A GUY ON FIRE WHO'LL TRY AND DUFF INTO THE FIRE WATER AS QUICK AS HE CAN." SOUTH EAST ASIA, BABY... WHERE LIFE IS CHEAP!

IT WAS AN IDEA TOO GOOD TO FAIL. WITHIN 300 DAYS IN A MONEYMAKING FLOOD OF LOW BUDGET EXCELLENCE, CORMAN HAD 4 OF THESE FILMS MADE UP -- WHICH ARE SOME OF THE MOST ENTERTAINING WIP FEATURES TO EVER BE MADE BY AN AMERICAN PRODUCTION COMPANY.

THE BIG DOLL HOUSE (1971)

QUARTER TALKING ONCE PRERECORDED JACK HILL "TIE FORWARD BEWARE OF EXPLOITATION," CITING THE DIRECTORS' ABILITY TO WORK IN OBSCURELY ANY SCENE AND DELIVER A HAND SQUEALING WHIP OF THROUS EACH TIME. JACK IS IN MY TOP 5 FAVORITE DIRECTORS OF ALL TIME, AND IT'S BECAUSE OF FILMS LIKE THIS WHICH JUST EFFORTLESSLY BRING JOY -- AND NOT JUST BECAUSE OF ALL THE SWIM AND BARGE EITHER -- NO FILMS HAVE A HUNDRED BOLLINANCE ABOUT THEM.

SOME OF THE SWIM IN QUESTION BELONGED TO SOON-TO-BE WIP QUEEN ROBERTA COLLINS,

they caged their bodies
but not their desires

**BIG
DOLL
HOUSE**



HERE IN HER SCENE KUTTING. SHE'D LATER GO ON TO APPEAR IN NO LESS THAN THREE OTHER CLASSIC WIP FILMS, BUT HERE SHE PLAYS ALIOTT, ONE OF THE PRISONERS SUPPOSEDLY MEETS AFTER SHE'S TAKEN TO THE PRISON IN A LARGE, obviously handmade, primitive cage MOUNTED ON THE BACK OF A PICKUP WHICH IS INVENTIVE... IF ABSURD.

BUT IT'S SUPREMACYMAN SUPERSTAR PAM GIBER (IN HER FIRST SPEAKING FILM ROLE) WHO CLEARLY TUNES THE ROOST AS SHE SINGS THE DOWNFALL TITLE SONG, "LONG TIME WOMAN", (LATER SOUNDED IN JACQUE BROWN) AND

16 PORCUPINE'S A TONGUE

LESBIAN PROSTITUTE WHO DESPISES MEN ("YOU'RE HOTTER, HOTTER, YOU KNOW WHY? 'CAUSE YOU'RE A MAN. ALL MEN ARE FILTHY.")

BROWN WILL PLAY A REDNECK JUNIOR COLLEGE, WHO, IN THE MIDDLE OF THE NIGHT SUDDENLY GETS UP AND TRIES TO GET OUR NEW FISH ON FIRE. WHEN JUDITH RESISTS TO BEING SET ALIGHT, THE REST OF THE GIRLS ATTACK HER AND PUT HER HEAD DOWN THE TOILET WHILE ACCUSING HER OF BEING A JOY. THEN WILL BEGINS SIDING WHO WEIGHENS THE WEEDINESS PLAYING A HEAVY GOOP WHO BRINGS THE PRISONERS FOOD IN OTHER TREATS FOR THE PROMISE OF UNLOADING SOME MATELLO.

HEAD GUARD, LUCIAN (KATHERYN MOORE) IS EASILY SORROWED WITH HER TIGHTBACK ARMS AND EXISTS MOSTLY TO REMIND US THAT AMERICA IS A HORRIBLE PLACE AND TO GAIN A TORTURE THE PRISONERS WITH SNAKES AND WHIPS. OH, AND TO WEAR SHORT SKIRTS. ALL OF THE OTHER PRINCIPAL FEMALE GUARDS WEAR THESE REDNECK TIGHT SKIRTS, BROWN WAIST HIGHS, CUTE LITTLE HATS, AND SPOKY SUBMACHINE GUNS. IT'S QUITE AN IMPRESSIVE DISPLAY, ACTUALLY. NO LIE.

WE LOANED THIS FIRST RATED EXPLICITATION CHECKER FOR \$125,000 WHICH WAS QUICKLY RELEASED IN THE U.S. ALONG WITH FILMING DIRECTOR GERARDO DE LEON'S MOTHER IN CAGES -- BOTH SPECIALS EARNING BACK THEIR FILTHY INITIAL INVESTMENTS MANY TIMES OVER. FOR Corman's NEW ARCADE PICTURES COMPANY.

PROBLEMS WITH THE CENSOR BOARD FOR A FILM LIKE THE BIG DOLL HOUSE, WERE TO BE EXPECTED, BUT IT REPEATEDLY SHOOKED EVEN THE HARDENED CORYBAN WHEN HE SAT DOWN TO WATCH THE DRINKS, WITH SCENES SUCH AS A BODY CAVITY SEARCH, HEADIN

INJECTION, AND MALE PACE ("GET IT UP, OR I'LL GIVE IT OFF!!").

BEFORE THIS, THE FILM HAS A FANTASTIC CHAMPNESS THAT NEVER SEEMS TOO HEAVY -- MAKING IT A PERFECT MOVIE TO PUT ON AT A PARTY. THE PREVIOUSLY WIDELY AVAILABLE (BUT NOW O.S.P.) DVD IS SURELY NOT LETTERBOXED, BUT IS TOTALLY WORTH HUNTING FOR.

WOMEN IN CAGES

white skin on
the black market

The
dirty dolls
of devils
island.



JENNIFER GAN - JUDY BROWN - ROBERTA COLLINS - PAMELA DIXON
DIRECTED BY GERARDO DE LEON

WOMEN IN CAGES (1971)

Now, LOOK AT THIS CAST AND CREW. I CAN ONLY ASSUME THAT THIS AND THE BIG DOLL HOUSE WERE FILMED BACK TO BACK, BEING AS THE ONLY DIFFERENCE IS THAT GUSAN DE LEON NESTLES HIS BURGERS AND THE DIRECTORS' CHAIR THIS TIME OUT. IN ANOTHER TAKES OFF THE WHITE GOWN AND SINKS HER TEETH INTO THE ROLE OF THE PRISONER GUARD "ALABAMA" JUDY BROWN IS NO LONGER THE NEW FISH (WORLD PLAYING A MORE SEASONED INMATE), AND ROBERTA COLLINS BY CONTRAST NOW PLAYS THE ROLE OF THE EDDY TANKIE. THE ONLY NEW PLAYER IN THIS ONE IS JENNIFER GAN WHOSE ONLY OTHER IMPORTANT CREDIT WAS IN MURDER ANGELS (1964).

GIER'S SARCINIC WARDEN IS AN EMBELLISHED EX-LEON WHOSE FROM DETROIT, WHO IS NOW A POT-LIVING LESBIAN WITH A FULLY-EQUIPPED MEDICAL TORTURE CHAMBER... INCLUDING A SCAFFOLDING!! THE FILM PLACES HER EVIL BLACK ASS IN THE POSITION OF SLAVE OWNER.

SLEEPFULLY WATCHING OVER HER "WHITE BITCHES" TOLLING BARRY IN THE PLANTATION UNDER A SCORCHING HOT JUNGLE SUN. RACE REVERSALS LIKE THIS JUST MAKE ME Giddy!

TWO OF THE JAIL BIRDS ATTRACT HER ATTENTION, HOT BLOODIED REDNECK GAN, AND "SHIT" AN EDDY REDNECK-HEADED REDNECK PLAYED BY JUDY BROWN. THE TWO GIRLS DON'T GET ALONG, SO THEY UTILIZED HER DISTANT TERM OF CONFLICT RESOLUTION ("SEND THEM TO THE PLAYROOM!") WHEN THEY GET INTO A KNIFE FIGHT.

NOW, LET ME DESCRIBE THIS TORTURE SCENE, 'CAUSE IT'S A "REAL" (TRULY, TRULY, TRULY INTERESTING) FIRST BROWN IS STRIPPED NAKED, HAS HER BOWING ARMS PULLED HIGH OVER HER HEAD. SHE'S THEN LOCKED INTO SOME IRON BARS WHICH ARE THEN SLOWLY AND AGONIZINGLY SPREAD APART... AND THAT'S NOT EVEN THE TORTURE PART YET. AS ALABAMA THEN ADVANCES ON BROWN'S VERY EXPOSED HONEY POT WITH A GLASSING HOT BRAZIER! HOLY CRAP!!!

WITH THAT KNIFE TREATMENT BEING DENIED, THE LADIES DESPERATELY WANTING ESCAPE WORKIN' DEN CINE FIELDS, BUT BROWN KEEPS HERSELF A GROUP OF SUICIDE-FILIPING WHITING. ON RETAINER WITH THE SONGS, BUT LIKE A PACK OF LEITCHEROUS DOGS TO

ROUND UP ANY SISTERS DUMB ENOUGH TO TRY 'N MAKE A BOOBY FOR IT. THE THING IS... SHE KNEW THE GAME WHETHER THE PROSENER COMES BACK DEAD OR ALIVE, RAPED OR UNRAPED. YES, THINGS GET UGLY.

DESPITE THIS, AFTER BARBARA COLLENS IS TORTURED VIA BEING STRAPPED, HANGED TO A CRUISE SPINNING WHEEL AND STRENGTH WITH A SHIRT 4- PRONGED TRIDENT (???) ONE BOON EVENTUALLY HATCH AN ESCAPE PLAN AND GET WHILE THE GETTING'S GOOD. THIS IS A REALLY FUCKING FUN MOVIE, WITH THE ONLY THE-TOP VIOLENCE PLAYED NOT FOR SHOCKS, BUT FOR OUTLANDISH CAMP EFFECT, AND ALABAMA'S WILD CONSPIRACY WHILE TIED TO A ROCK AND SPOUTING RACIAL POLITICS ("A WHITE MAN SHOT ME, A WHITE BITCH KILL ME") IS ONE OF THE MOST ENTERTAINING SCENES OF GRIER'S CAREER.

THE HOT BOX

A tropical torture chamber where anything can happen.

THE HOT BOX (1972)

THIS HAS THE HONOUR OF BEING THE 1ST FILM TO COMBINE THE NUSS AND WIP PICTURE FORMULAS. ALTHOUGH IT'S ONE OF THE LESS REMEMBERED FILMS FROM EITHER GENRE, ONE WOULD THINK THE PICTURE WOULD GET SOME SORT OF REVIVAL SINCE JONATHAN DEMME WAS CO-WRITER AND 2ND UNIT DIRECTOR. BUT IT SEEMS QUITE HARD TO FIND.

THEIR GUNS ARE HOT AND THEIR BOOBS HARD.

DIRECTOR BOB VIOLA AND DEMME HAD PREVIOUSLY WORKED FOR COLUMBIA ON THE LOW BUDGET BIKER FLICK ANGELS HARD AS THEY COME, AND HERE GIVE US 4 PRESUMABLY VACANT U.S. DEMO CORPS NURSES (PLAYED BY MARGARET FARMAN AND 3 OTHERS) WHIPPED BY "THE PEOPLE'S MOVIE", WHICH IS JUST ANOTHER NAME FOR "RACIALS BUNDLE OF GREASY PRINCES IN SOME GENERIC BANANA REPUBLIC". THE NURSES ARE FORCED TO SPEND MOST OF THEIR INCARCERATION TORTLESS, AND EVENTUALLY BECOME POLY-VILLAIN GUN TOTING RADICALS ONCE THEY ARE SPORN THE OBVIOUS PARALLELS BETWEEN THE CORRUPT LOCAL GOVERNMENT AND THE NIXON ADMINISTRATION.

SUFFICIENTLY CONVINCED OF THEIR RIGHTNESS IN THE CAUSE OF FIGHTING A BLOODY BATTLE ON THE REVOLUTIONARIES' SIDE, THE AIR HEADS UNLEASH ALL HELL ON THOSE WHO WOULD STAND IN THEIR WAY. THEIR "ENLIGHTENMENT" REMAINS A PERMANENTLY POISON OF THE PLAT, BUT WHY, WHATEVER... DID I MENTION THE NURSES TAKE OFF THEIR SHIRTS A LOT? THIS IS A TON OF FUN, ESPECIALLY WATCHING THE FILM SHOWN OUT IT'S HEART WARMING LIBERAL PROPAGANDA WHILE BLATANTLY EXPLOITING FEMALE FLESH AND GLORIFYING VIOLENCE. I TO THE HOT BOX! SOMEBODY PUT IT OUT ON DVD, PLEASE.



WORKSHEET: 1972/1973
DISTRIBUTION: 1972/1973
CENSORED: 1972/1973

METROCOLOR

THE BIG BIRD CAGE (1972)

ONCE AGAIN, JACK HILL PULLS OUT ALL THE STOPS AS WRITER AND DIRECTOR FOR THE FILM WITH THE AWESOME POSTER TAGLINE: "WOMEN DO NOT WITH DESIRE THEY MEET THE CAGE THAT ENSLAVE THEM!"

OUR HEROINE, TERRY (ANITA FORD, WHO WAS A PRIZE SHOWBOAT IN "THE PRICE IS RIGHT", AND HERE MAKES HER FILM DEBUT), IS AN ACTRESS WHO IS SPENDING THE PRIZE MONEY ON SOME SHITTY LITTLE SINGLE INFECTED COUNTRY, AND THE TWO GO OUT ONE NIGHT CLUBBING WHERE THE ON STAGE MUSIC IS BEING PROVIDED BY MISS FARM GRIER AND THE SCENE-CHIEFING MR. SID HAIG!

THEY'RE LOUNGE SINGERS? FROM NO! GRIER AND HAIG ARE DIME-STORE REVOLUTIONARIES NAMED BLOSSOM AND SPRINGO WHO WHIP OUT WEAPONS AND PROCEED TO ROB THE PATRONS TO FINANCE LA REVOLUTION. SPRINGO HAS THE BRILLIANT IDEA OF SUBSTITUTING TERRY FOR BLOSSOM (BECAUSE SHE HAS "CLASS") BUT THE ESCAPE GOES S.O.B. WHEN THE COPPER MOVE ON IN -- POLICE WHO BLAME THE WHOLE ROBBERY ON THE ONE PERSON THEY MANAGE TO CATCH! POOR TERRY!



PAM GRIER

WOMEN SO HOT WITH DESIRE THEY MELT
THE CHAINS THAT ENSLAVE THEM!



LOCKED IN A BIRD
CAGE, THESE WOMEN
ARE CAPTURED
AND CHAINED
TOGETHER.

THE BIG BIRD CAGE

THE WOMEN ARE NOT ONLY HOT BUT THEY ARE ALSO VERY HOT WITH DESIRE.

— WHO? FORD, GIER AND HANE — WHO? STEALS ALL HIS SCENES IN TYPICAL HANG-LOOSE FASHION. (LOOK FOR HIM AS "UPSTAIRS SHAULDER" IN THE DEVIL'S REBIRTHS...)

ALSO TAKE NOTE THAT AT THE BEGINNING OF THE FILM, WHEN ANITRA IS TAKEN TO THE PRISON BY BOAT, THE COVE THAT SHE'S DROPPED OFF AT IS THE SAME ONE.

SUBSEQUENTLY USED FOR THE
WATERWORKS IN MEXICOVILLE
PRISON (1979). THE DVD HAS 3.111
COMMENTARY, IS PRESENTED IN
FULL FRAME, AND IS SILENT B&P.

BLACK MAMA, WHITE MAMA
DESPITE WIDESPREAD BELIEF IN
MOVIE GEEK CIRCLES, THIS AIP
RELEASE WAS NOT, IN FACT,
PRODUCED BY ROGER CORMAN—
EVEN THOUGH AMERICAN INT'L.
PICTURES FOLLOWED IN FORMULA
MIMICRY. CORMAN, AFTER A
LONG ASSOCIATION WITH THE
COMPANY, FINALLY CUT TIES AND
STARTED A RIVAL PRODUCTION
COMPANY CALLED NEW WORLD
ARTS. AIP PRESIDENT TIM
NICHOLSON RE-EDITED 4 OF HIS
MOVIES WITHOUT PERMISSION.

BUT AIP CONTINUED TO FLOURISH
WITHOUT CORMAN'S INPUT, AND
BLACK MAMA, WHITE MAMA—WITH
DIRECTOR LOUIE BORDEN AND STORY
BY TONYAN BORDEN, WHO WOULD
MAKE HIS OWN AIP FEATURE
CAGED HEAT TWO YEARS LATER—
MAKES BLACKPANTHER GUNT FAN
QUEER'S TRIUMPHANT RETURN TO AIP (SHE'D BEEN A TELEPHONE SWITCHBOARD OPERATOR
FOR THE COMPANY AT ONE POINT) HERE, GIER IS A SOLE SISTER IN FOR PROSTITUTION
WHILE HER WHITE-AS-SNOWY-FLAKE COUNTERPART (MARGARET MARKER IN HER BEST
ROLE) IS A FIFTY HEART-STYLE POLITICAL REVOLUTIONARY.

MARGON IS THE NEW THIN, AND OBVIOUSLY THE FIRST THING A NEW FEM WOULD DO BEHIND
BARS IS GET REWIND AND HIT THE COMMUNAL SHOWERS—WHICH YOU MIGHT EXPECT TO BE
AN UNCOMFORTABLE AND SOMEBODY EVENT FOR SOMEONE WHO WAS JUST LOST THEIR
FREEDOM—BUT HERE IT'S A TIME FOR FUN AND GAMES, AND EVEN LESBIAN GAYD
DEMOGRAPH (PLAYED BY LOUIE BORDEN, WHO CONTRACTED TYPHOID DURING THE CHILLS
AND TYPHOID EPIDEMIC THAT WAS SWEEPING THE AREA DURING FILMING) ANTIMONIES
AS SHE SPIES ON THE GOING, SOAKED UP PRISONERS.

DEMOGRAPH INSTANTLY TAKES A SHINE TO FEM, AND SUMMONS HER AFTER LIGHTS OUT FOR
SOME SWEET BIG MATCHING. FEM REVEALS, AND COMES TO BE PAINING THE WRONG END OF
A SEVERE BEATING, BUT EVENTUALLY SHE AND MARGON ARE SENT TO "THE OVEN," WHICH
IS A LARGE METAL CLOSET IN THE MIDDLE OF A FIELD—JUST BIG ENOUGH FOR TWO GIRLS
TO STAND BACK TO BACK. IN THE SCREAMING TROPICAL HEAT THE WALLS GET RED HOT,

THIS ANITRA FINDS HERSELF IN A TROPIC JUNGLE PRISON
OVERSEEN BY MARGON ZAPPA, A VILLAIN SO EVIL
THE FIRST ACT HE SEE HIM COMING TO THE SOUNDING
OF A BUBBY WHILE SCREAMING "NO FIGHTING! NO
FIGHTING! NO FIGHTING! NO FIGHTING! NO FIGHTING!
PUNISHMENT!" THIS IS A GUY WHO LOVES HIS
JOB. GODDY ENOUGH, ALL HIS FEMALE PRISONERS
ARE IN THE AGE RANGE OF 17-25, WITH A DRESS
CODE COMPRISED OF CUT-OFFS AND BRALESS
TANK TOPS.

THE BIG BIRD CAGE ITSELF, A THREE STORY SCENE
MULTITUDINE, RISE IN THE CENTER OF THE
COMPOUND. (THE MASSIVE STRUCTURE WAS
DESIGNED BY HILL'S FATHER, A MAN OF CONSIDER-
ABLE TALENT WHO ALSO DESIGNED THE DISNEY
LAND CASTLE!) IS SO UNSAFE, THAT WORKING
INSIDE IT WITH ITS ENORMOUS CRUSHING GLASS
IS ACTUALLY USED AS PUNISHMENT FOR BLACK
THINKERS. SINCEA THEY LOVE THE MIMES FOR THE
PLACE OF PUNISHMENT IN THESE MOVIES? THE
PUNISHMENT. THE OVEN. THE BIRD CAGE. THE
MADHOUSE. THE HOTBOX. THE MEAT LOCKER.
THE SAKKA. THE HOLE? AWESOME.

I DON'T REMEMBER TOO MUCH MORE ABOUT
THIS ONE—SPACE IT'S BEST ENJOYED WITH A
FULLY EMPTY STOMACH—EXCEPT TO SAY THAT ITS
LITTERED WITH EXPLOITATION ORIENTS SUCH AS
FOXY MARGON A DELICIOUS, FUNNY CAMEL SPEED,
SWEET VIO DINE (THE PETER LORE OF THE
PHILIPPINES), AND OF COURSE, THE REDEMPTION-
HANG-LOOSE.

CHICKS IN CHAINS

and nothing in common
but the hunger of 1,000
nights without a man!



BLACK MAMA WHITE MAMA

OUR PRODUCTION IS PRESENTED

"BLACK MAMA, WHITE MAMA"

— PAM PRIOR—MARGARET MARKER — WITH AN AMERICAN INTERNATIONAL PRESENTATION

AND THE TWO NAKED BEASTIES MUST STRUGGLE TO AVOID TOUCHING THEM (EVENT HIPPEN) WHILE WITHSTANDING THE SCORING TEMPERATURES.

THE EARLY '70s STREET TRAM, THE WILLINGNESS OF THE STARS TO EXPOSE SWEATED PUPPIES, AND THE EASY BLOODSHED PUTS THIS CLEARLY INTO EXPLOITATION TERRITORY, AND WHEN THE TWO ESCAPE -- SHAKLED AT THE WRIST -- THIS SUDDENLY BECOMES A VIOLENT REMAKE OF 1950's THE DEFIANT ONES! YAY!

GRUER'S OVERPRICED HOMAGE CONSTANTLY SHAKES WITH MARLOWE'S REVOLUTIONARY KICK ASS, AND CRIMINED TOGETHER THE TWO MAKE THEIR WAY THROUGH A DANGEROUS JUNGLE WITH A PACK OF DOGS HOT ON THEIR HEELS, AND WHILE THIS WAS THE PLOT THAT CONVINCED GRUER TO TURN TO ACTING AS A SERIOUS CAREER (SHE WENT ON TO CULT STRIPTEASE AND EVENTUAL POP-CULTURE ICON STATUS), MARLOWE, AMONG HER ACCLAIM, SADLY DROPPED OUT OF THE MOVIE BUSINESS IN THE MID-SEVENTIES. IT'S A SHAME, BECAUSE SHE WAS PRETTY FREAKIN' COOL.

IF ANYONE OF YOU KNOWS MARLOWE NOW, YOU CAN TELL HER I SAID SO. —BONGE, 2/98



MARGARET MARKOV

What makes a nice girl die in a place like this?

WOMEN IN CELLBLOCK

RAPE, RIOT & REVENGE!

7



WOMEN IN CELLBLOCK 7 (1975) PRETTY AVERAGE WIP OLDER THAT DOES HAVE IT'S FINER POINTS -- SUCH AS SOME REALLY AMAZING CAR CHASE SCENES WHERE DUDES ARE DOING AT BREAKNECK SPEEDS THROUGH EUROPEAN BACK ALLEYS, CANNY BEACHES, FISSID OFF IN PROTESTING INFAMES WHO GET MOVED DOWN BY THE GUARDS, AND DIALOGUE LIKE "TELL THAT Bitch SHE OWES ME A PILE OF DOPE. AND I BETTER GET IT, OR I'LL CUT HER TITS OFF." STRIKING SWEDISH HOTIE ANITA STRINDBERG.

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ESCAPE FROM

HELL HOLE

I'll be honest before I met Robin Bougie, I hadn't watched all that many cheesy, low-budget movies about women in prison.



Looks a "WIP" Virgin, Robin, however, took it upon himself to deflower me. I agreed to re-view a movie called "Escape from Hell Hole" for Cinema 2, Seamer.



"Hell Hole," an Indonesian film directed by Marwan Limanangah, centers around a young girl named Indriati and her mis-adventures with a hairy, sweaty pimp named "Uncle M.G."



M.G. makes his business in offering his employees a choice: either give up their virginity to him and work as a prostitute in the free world, or rot in his rock-quarry-slash jail-house forever.



Predictably, Indriati refuses crony of Uncle's advances, and is locked away with the rest of the unco-operative women.



Throughout the rest of the film, Uncle M.G. doggedly tries to acquire Indriati's V-Card...



Indri befriends Helga, an ex-wife of M.G.'s who is allowed to roam free in the prison...



The women stage an absolutely awesome revolt in the rock quarry...



And, not to spoil it, but... a man's tongue is bitten out!



OBSCURE CAUSE OF
THE ISSUE!

"JANET"



WITH HER ADORABLE TATTOO, ONEIL HAS CUT AND HEART-SHAPED PUBE CUT. "JANET" (PROBABLY NOT HER REAL NAME) APPEARED IN A PULP MAGAZINE FOR MEN CALLED TIME BACK IN APRIL 1976. I'VE NEVER FOUND HER IN ANOTHER NUDE LAYOUT OR A PORN FILM -- BUT I WON'T STOP LOOKING. NEVER, NEVER!!

ACCORDING TO THE PATTEN IN HER LAYOUT, "SHE'S SLY, LOVES AGGRESSIVE MEN, LIVES IN ATLANTA, AND WORKS AS A TRAVEL WRITER FOR YOUTH ORIENTATED PORN MAGAZINES. BE STILL, MY BEATING HEART! O O O



CHERYL DAWY'S STRANGER INSIDE (2001) WAS TITLED AS A "REALISTIC PORTRAIT OF LIFE INSIDE A WOMAN'S PRISON AND A LUSTFUL DISPLAY OF ILLEGAL DRUGS, VIOLENCE, RACIAL TENSION, OFFICE CORRUPTION, AND WOMEN - DRIVING SEX WITH WOMEN THIS LIVES A LOT



YOU CAN GO BACK TO THE
NIGHTS YOU CRANKED OUT



OF WHAT MADE THE 1970'S PORN PRISON MOVIES SO GRUTTY & SEXY, BUT WHAT IS SO COOL IS THAT THIS IS ONE OF THE FEW W/ P FILMS TO TELL THE STORY FROM A BLACK FEMALE PERSPECTIVE -- WHICH IS ART, SEEING AS MOST WOMEN IN USA DALLS FOR BLACK.

WOMEN'S PRISON MESSAGE (1983)

ON ME ON MY THAT LACK OF MASTURBATION SOUND MATTER! STRIPES AGAIN, AND THIS IS ONE OF MY FAVORITE. ALL TIME FEMALE PRISON FILMS! THIS BAD-GIRL STARRS LAURA "EMMANUELLE" GEMER, FEATURES ALL OUT SCENES WITH SCORCHING-FAST, GROSSLY PRISON SEX SCENARIOS OVER THE TOP VIOLENCE, MURDER, THROAT BITING,



BUTTER VENGEANCE POSTAGE TAKING, A DEADLY GAME OF RUSSIAN ROULETTE, MASS AMOUNTS OF EXPOSED TITLES, AND A FEMALE INMATE PUTTING A RUSSIAN BLADE CONTRADICTION IN HER PUS SO THAT A SURVIVOR SUES HIS DEATH IN HALF WHEN HE DANCE HER!

MOST OF THE GALS LOOK AS NASTY AND BALS OUT & SARGE AS YOU'D EXPECT (GIVEN THE STATE OF THE PRISON) AND IT MAKES THE MOVIE THAT MUCH BETTER FOR IT! THIS, MY FRIENDS, IS 100% CINEMA! FEWER GUYS! BUY IT ON DVD TODAY!





GOT MY WHITE RUBBER GLOVES
AND MY WOODEN BATON
GONNA THATE THE BAT
AN' SEE WHAT'S GOIN' ONNIN

WHAT CHOD GOT HIDEIN?
WACH HOLE IT BE IN?
IM GONNA TRY IT ALL OPEN
WIFE OFF THAT STUPID CHIN

I FND A BAGGIE O' DRUGS
YOU WONT BE GETTIN' NUGS
GOT A WEAPON IN THERE?
AMONGST THAT TUBS WAST?

YOU BE TOUGH ON THE STREETS
GUST NASS BEDIAN
BUT IN HERE YOU JUNT SHIT
SO SEND OVER W' SPREAD 'EM

YOU THOUGHT YOU WAS MEAN
THOUGHT YOU WAS A SCRAPPER
THATL AL BE FORGOT
ONCE MY FET & IN YO' CRAPPER

"CITY SEARCH" © - BOUNIE '88



THE CONCRETE JUNGLE

...a true prison story!

THE WIF SCENE SEEMED TO HAVE BEEN AHEAD OF THE END OF THE 70'S. HOWEVER, A SECOND WAVE BEGAN IN THE EARLY 80'S, STARTING WITH WIFE'S SURPRISINGLY RESEMBLING THE CONCRETE JUNGLE, WHICH SOME HAVE CALLED "THE BEST BAD LUTHER BEHIND BARS MOVIE EVER MADE." ALTHOUGH MUCH THINNER, WIFE'S CHARACTER LINE CARRIED HEFT AND WOMEN'S PERVERSE INTEREST. DURING THE PLAYS OF EXPLOITATION WITH ELEGANTLY INKED, THE CHARMING AND OF COURSE-POSS IS ONE OF THE MOST ENDURING SCENARIOS OF CINEMA-THE-CLASS. A CRISP, VIVID AND DELICATE IS RARE IN THE U.S. BUT SOMETIMES WITH THE SCENARIOS OVER THE YEARS LONG OUT OF FAVOR WIFE WAS BEING FLORISHED AROUND.

Young, BOUTY ELIZABETH (JOAN MARCUS STAR, THOMAS E. BERNARD) IS A TWO-BUNNY GIRL WHO GETS SHOT AT AFTER HER BROTHER DENTON (JOHN DILLON FROM DAVE SQUAD AND BURN BROWN). STUFFED BACK OF CAR INTO A CRISP CONFINEMENT IN HER CAR, 7 MINUTES INTO THE FIRM AND SHE'S IN A CELL, BEING THE SAME PERVERSE BEHAVIOR SOME MIGHT SAY, FROM WHO REFUS. "YOU BE IN PRISON NOW THERE NO MATHS, IT'S JUST US GIRLS!"

OUR PRISON FROM GETS ON THE WAY, THE OF LOCAL GUARDS HAS BEHIND A LUNA AND ABOVE UPON ABOVE IS BEING UPON HER TENDER AND, SHE'S CONFINED, DANCED TO SCRAM FORTH TOWERS, AND HIS TO DEFEND HERSELF IN HUNTEROUS "IT" FIGHTS, ONE OF WHICH TAKES PLACE IN THE "YARD" WARE. ALL THE TWO-SIDED TOWERS UNMATES ARE BEING PAVED DOWN, FROM ELIZABETH IS NOW THROUGH INTO THE HOLD, A HUNTER AS TIMES, WHERE SHE FIGHTS HERSELF IN THE PRISON AS A GUARD WHO HAS GRABING HIS FINGER INTO UNPROMISED BODY.

THRU TO CONVICT PRISON, A LEBNISH SEX SCENE, A WIFE-FUNING BEHIND IN THE LUNDBROOM, AN INTERIOR EXPLOITATION SCENE, AND PLUITY OF THRU FROM BY HEAD-AND-MONING. THERE'S EVEN A QUART CUT BY THE CONFINED RATED ORANGE PRISON (I SITT ON YOUR CAR) WHO SHOWS UP JUST LONG ENOUGH TO PLAY VICTIM IN HER PERVERSE AND CONSEQUENCE THAT USUALLY JUNCTURES THE VIOLENCE OF CHILDREN WITH THE HARSH OF FORCED SEX. I WAS ALSO BEHOLDENLY CRISP OF THE SCENE WHERE A PRISONER REFUSES TO PUT UPHER AND HAS A PAIR OF DIRT USED UNDER STUFFED IN HER MOUTH BEFORE HAVING HER BUT USED AS A PUNCHING BAG BY A PAIR OF OVERLY CRUEL DRUG-ADDICTED CELEBRITIES.

YUP, IT'S A "FOOLIN' CLASSIC DIRECTED BY TOM CRISWELL AND WHO BEST KNOWN FOR WELL KNIGHT AND THE INFERNOUS 3-D DAY FORD WIFE EQUIPMENT.

- BOUNIE

CINEMA SEWER



BOOK REVIEWS

LUCK MEET MY LESBIAN HOMEBODIES! I AM THE BERRY KING, UNDEER! HA-HA-HA! YOU GOTTEN GOT UP PRETTY EARLY IN THE A.M. ITTIN' YOU WANNA BALL WITH ME!

"THE UGLY AND THE BEAUTIFUL, THE DEPRIVED AND THE INNOCENT, THE DANGEROUS AND THE FRIGHTENED." REMINDS THE BACK COVER SLUGS. THEY SHUFFLED THROUGH THE DRY IN BERRY, GREY COTTON-- THE WOMEN WHO SOCIETY HAD IMPRISONED IN WILNETAMA PENITENTIARY."

"WILNETAMA, WHERE EVIL FLOURISHED AND PLEAS BARED, AND EVEN THE WARDEN WAS HELPLESS TO STOP IT FOR BEHIND IT'S WALLS THE HASTUAL THIR CALLED "THE QUEEN" BELIGNED -- HER WEAPONS TERCOR AND COERCION, TWISTED LOVES AND PASSIONATE HATES.

"SOON SHE WOULD HAVE A NEW COURTIER --OP SHERRY MARY HILDAWAY WAS GOING TO KENNE--TANA, AND THE QUEEN BECAME EXCITEDLY AT THE NEWS. FOR MARY WAS A CELL BAITY-- THE OBSESSION WITH ATTENTION OF THE PRESENTIVE TALKS. WILNETAMA WAS WANTING FOR HER, AND SO WAS THE QUEEN-- THE GREY LOOSE SPOKE RETURNED A WORD THAT COULD IMPRISON MARY MORE OBSCURELY THAN ANY CELL IN THE WORLD."



WOMEN CAGED LIKE ANIMALS...

OH OK, SO MAYBE THE PAUNCHY QUEEN WHO'S "SQUELTY AND JUST TRAPS HER FELLOW WAPLESS MINUTES" WASN'T EXACTLY THE MOST PASTIME A LESBIAN PERSONAGE HAD BE FORTUNATE UNDER, BUT THIS TOWN AS-WHIS SISTER IS A REALLY FUNKING, ENTERTAINING CHARACTER NONETHELESS.

SHE HOLDS THE ENTIRE PRISON IN HER GRASP UNTIL EUPHEMIA MARY SHOWS UP TO TAKE THE CROWN AND CONTROL OF THE PRISON -- WITH GENTLER HANDS (AND LIPS -- ERUAH). BUT SWEET SWEET CAN'T POSSIBLY LAST IN A WAPSE PLACE "WHERE WOMEN ARE CAGED LIKE ANIMALS AND BECOME AS BEASTS" AND BEFORE THE END, MARY TRANSFORMS INTO THE POWER-CORRUPTED TYRANT SHE TORMED. IT'S SLEEPING ABOUT WHAT CHASES HER TO TURN FROM NINE TO ZEROED THAT PROVIDES THE THRILL HERE, AND I LOVE A TALE THAT ISN'T AFRAID TO PUT IN MY EYE TO BELMARD ME. THAT SOMETIMES THE WORLD IS INDEED AN AWFUL PLACE.

PULP PRISONS

IN THE CONSERVATIVE '50s IT WAS HARD FOR LESBIANS TO FIND ANY MENTION OF THEMSELVES, LET ALONE ANYTHING POSITIVELY POSITIVE. ALL THAT CHANGED WITH THE ADVENT OF THE LESBIAN PULP NOVEL -- WITH THEIR SCORCHING, RACY COVER ART AND WILD STORYLINES SOMETIMES SET IN SURREAL PRISONS, LESBIAN PULP BECAME AN OASIS IN A WILD SEA OF UPTIGHT HOMOPHOBIA FOR MANY LESBIANS. IMAGINE THE NEW SOUND BANGS OF ACCEPTANCE AS ONE-MINUTERS COULD TALK THE WHOLE TIME ABOUT OTHERS LIKE THEMSELVES THAT ENJOYED SWAMPY VIBES WITH FELLOW CROGS.

PULP NOVELS WERE MEANT TO BE READ AND QUICKLY DISCARDED, BUT WHEN SOME PRIZED THESE BOOKS DOWN PERSON TO PERSON, CLOSETED AND HAVING THEM IN HIGH REGARDS. MODERN DAY RETAILER HOMOSEXUALS HAVE A REINVENTED INTEREST IN PULPS FROM THIS ERA, DRIVING THE PRICES UP DURING AUCTIONS ON EBAY, AND TERRIBLY SCORPING MY ASS ON MANY OF THESE RARE OLD PULP TITLES WHICH HAVE NOW BECOME COLLECTOR ITEMS.

ONE SUCH COLLECTOR ITEM IS PINK PAGES' FIRST PULP NUMBER WITHOUT PINK (GOLD METAL BOOKS), BUT IN THIS CASE I WAS THE ONE DOING THE PINKIN' SCORPING. WOOF! BETTER

ALSO WITH A DRESSING SLANT IS MEGAN TYLER'S **REFORMATORY GIRLS** (RMA "HEAL OF DEATH"), WHICH HAS THE SETTING OF A STATE INSTITUTION FOR DEQUINQUENT DAMSELS. "THE REFORM HAS MENUS, AND WILL NEVER ENTER THE DOOR OF SUCH A DEGRADAL EDIFICE AS INTERVIEWED IN THE BOOK," WRITE REVIEWER WILLIAM GREENBERG NOT LONG AFTER THE BOOK WAS RELEASED IN 1968. SHE GOES ON TO PRAISE TYLER'S SKILL IN "ECHOING THAT SHELLO OF MISS MURRAY, THE MISS FEAR IN THIS HOUSE OF DETENTION, WHICH WILL UNDER LONG AFTER THE LAST PAGE IS TURNED."

UNFORTUNATELY, I DON'T THINK I STIMULATED ANY LINGERING FEMALE SYMBOLS LIKE LILLIAN DID. THIS ONE IS DIFFERENT THAN ANY OF THE OTHER, WE HAVE THE READ, IN THAT IT TALKS THE WOMAN FROM THE POV OF ONE OF THE GUARDS, RATHER THAN ONE OF THE INMATES.

THIS IS THE 1ST PERSON ACCOUNT OF "MISS MURRAY", DETAILING HER HAPPIER THOUGHTS BEHIND THE WALLS OF THE REFORMATORY -- AND ANXIETY-DRENCHED EXPERIENCE. DUE TO HER FELLOW PRISONERS: THE TALL, COMMANDING, AND COOL "MISS SPURLOCK" (WHO IS FOND OF SCREAMING "WE ARE HERE TO PUNISH THEM!") THE ENORMOUS MISS GRUNDY, THE "IMMACULATE" MISS LUNCH, AND MISS PIERCE -- "WHO SEEMED PERPETUALLY TO SMILE, EVEN IN THE DEAD OF WINTER."



FROM THE BACK COVER OF MEGAN TYLER'S: "REFORMATORY GIRLS"

"WE EARNED OUR LIVING FROM THE SUFFERING OF DEFENCELESS GIRLS, AND WE WERE PART OF A PLOT TO RAISE WHEN WE SHOULD HAVE BEEN TRYING TO HELP" MISS MURRAY Laments IN HER OBVIOUS SANCTIONED WAY. THE GIRLS IN THE REFORMATORY, USED IN TO IT, ALL FROM "BROOKLYN HOMES", AND FOR THE MOST PART INCARCERATED FOR THE SERIOUS CRIME OF "BEING PROMISCUOUS". (I'LL HAVE A DIFFERENT TIME) ARE PORTRAYED AS INNOCENT VICTIMS -- AND VERY REPENTANT. I'M TALKING INNOCENT TO THE POINT OF SARCASM. MEANING: NO SEXUAL/ROMANTIC/TEENY-LEGGED-RUTTING.

IN FACT THE WHOLE THING READS WAY MORE LIKE DEAD POET'S SOCIETY, THAN CAGED BEAST. AGAIN, NO JOE DARE AND CAGE. OFF OF SOME LEGS FOR SENSATION, BUT NOT REALLY UNQUENCHED. THAT'S NOT TO SAY IT'S NOT ONE OF THE BETTER WRITTEN BOOKS REVIEWED HERE, BUT THE FACT THAT IT IS SET IN A REFORMATORY FOR GIRLS IS TOTALLY SECONDARY TO THE PLOT. I MEAN, 'GAWD, LET'S JUST SAY I WERE IN THE MIND FOR SOMETHING ELSE.

I FOUND THIS "SOMETHING ELSE" IN THE FORM OF TWO OTHER PAF PRISON BOOKS, FEMALE CONVICT AND PRISON GIRL -- REVIEWED WITH THE EXCELLENT ILLUSTRATIVE HELP OF MY PALS PHIL B. AND PRICILLA EGARS ON THE FOLLOWING 3 PAGES. EACH!

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PYRAMID BOOKS

PRISON GIRL 1958

THE BACK COVER BLURB READS "LINDA WAS NOT YET EIGHTEEN, YET THIS WAS HER LIFE: THE METALLIC CLANG OF A CELL DOOR. EVEN WHEN SHE SLEPT THE GRAY LIFE OF PRISON CREEPT AROUND HER, AND SHE HEARD THE HARSH VOICE OF A LADY-LOVER!"

LINDA HAD BEEN CONVICTED OF NO CRIME YET THIS WAS HER LIFE - THIS WAS
PRISON



ON GUEST MOTHER OF DIRTY PAPER-BACKS, THIS TAMPY PAGE-TURNER BROUGHT THE HOME IN MORE WAYS THAN EXPECTED. THIS IS THE CLASSIC GOOD-GIRL-GONE-BAD STORY, BUT THIS TIME IT'S THANKS TO HER JUNKIE BOYFRIEND WHO BUYS OUT THE RIFTER LINDA:

BUT THERE'S SO MUCH MORE...WE'VE GOT THE ANGELIC PAROLE OFFICER, THE VIOLENT QUEEN BEE WHO RUNS THE PRISON WITH AN IRON FIST, AND THE GOOD GIRL'S SASSY-ASS NEMESIS.



ADD TO THAT THE PRESEQUITE LUNCHROOM BRAWL, A JAILBREAK, PLENTY OF LESBIAN UNDERPINES AND YOU'RE IN TRASHY PAPERBACK HEAVEN. THIS BOOK REALLY IS THE BEST OF BOTH WORLDS - ALL THE TEENAGE GUN-CRAZY THRILLS OF A JUNE 16 PULP AND ALL THE NIGHTMARE TITILLATION OF THE BEST WAR MOVIES.



"FEMALE CONVICT"

PYRAMID
BOOKS
1984

In this supposed "true" story, a girl from the wrong side of the tracks, named Eleanor Brown, steals a coat and lands her pretty ass in an 18 month stint in a vermin infested state-run pen.



As the cover blurb screams: "THE MATRONS WIELDED WHIPS AND THE CROWDED QUARTERS ENCOURAGED UNNATURAL YEARNINGS!"



the whip-wielding matron in question is a vile beast simply named "O'Gorman," and the inmates she starves to death seem lucky compared to the others who fall victim to her sick abuses.



Christmas and New Years pass unnoticed by young Eleanor, locked up in solitary confinement for a grueling 7 weeks, simply for questioning O'Gorman's foul treatment of an inmate known as Black Mary.



eventually,
our hero makes an
escape attempt, with
the help of a mysterious
powerful lesbian named "The
Shadow," famous for smuggling
booze and cigarettes in, and
man-starved girls out for
liasons with their husbands
or boyfriends.



But finally it falls on
Eleanor herself to dig
deep and find the
strength and wits she
needs to break free
from this vicious
hell hole.

Upon gaining
her freedom,
she is "weak
as a cat," but
unbroken.



Author V.G. Burns explains his book as such:



In this true story of a woman's ordeal
it has been necessary to include material
that may shock you. Most of us may
fight against the truths revealed here.
We may prefer to believe such
barbarities do not exist.

an unlikely author for this
sensational tale of caged insanity,
Vincent Godfrey Burns, aka Bobby
Burns (1893 - 1970) was a congregational
minister and beloved radio
performer, as well as author of
'Out of These Chains'. 'Female Convict'
sold more than a million copies in
paperback, and was reprinted over a
dozen times.



I GOTTA
LEDDER
FOR DUH

CINEMA MAIL BAG SEWER

I MUST ADMIT THAT YOU LOST ME A BIT ON THE "DYSO POOLS" INCIDENT (IS CINEMA SEWER IS?) MAN, I'VE BEEN ON THE UNDERPATH AGAINST INSTANT FEMINISM FOR A LONG TIME (EVEN THE "WOMANIST" LESS-THAN-MILITANT FORMS), AND I'M NOT SAYING THE FRIENDLY LESSONS WHO COMPLAINED ABOUT THE 3-D SCENE IN DYSTONIA WEREN'T BEING TOTAL BLOW-UPERS... BUT DYSTONIA'S ARGUMENT IS SO MORALLY MOTTED AND SOBLY WOODEN, IT COMES OFF AS UNINTENTIONALLY HUMOROUS. "THESE WOMEN ARE RELATING FANTASY AND REALITY"...

I THINK WE MEANS CONFUSING FANTASY WITH REALITY. WE ALL RELATE FANTASY AND REALITY, THATS HOW WE GET ON ON IT. AND THERE IS NOTHING TO SAY THAT THESE WOMEN (WHO OBJECTED TO A SCENE OF A WOMAN BEING MURDERED IN SOUP--COOK--DURING THE ACT, FOLLOWED BY THE MURDERER CONTINUING TO PUMP HER COFFEY WHAT SHE WAS STILL FACE DOWN IN THE TUBS AND CHINKY) WERE CONFUSING FANTASY WITH REALITY. I'M FULLY AWARE I WAS JUST WATCHING LARRY FROM THE "HART" BEGET A REDNECK BEGATE A BLACK FAMILY WITH THE WORST KIND OF RACIST BILE THROUGHOUT FIGHT FOR YOUR LIFE, IT'S STILL A SURETY PILE OF SHIT.

YES, DYSTONIA, I BELIEVE YOU ARE UNDER THE MISCONCEPTION THAT YOU HAVE THE RIGHT TO SHOOT A LOUD (AS TO SPEAK) OF RIGHTOUS INDIGNATION IN SOMEONE'S FACE BECAUSE THEY OBJECT TO SOME ASPECT OF YOUR PRECIOUS FORM. IT'S ENTIRELY POSSIBLE THAT THESE WOMEN CAME IN EXPECTING SOME GOOD MURDERED, UNMARRIED, SCENTLESS POOR (YOU KNOW, THE KIND WITH BREEZY FIELDS AND PUFFY LIGHTING) AND WERE NOT EXPECTING TO SEE SOME HARDCORE ACT OF VIOLENCE. CHAOS A SON GOAT, WOULDNT IT HAVE BEEN BETTER JUST TO REFUND THEIR MONEY AND LET IT GO AT THAT? IT WOULDNT. AND THE PEOPLE TRYING TO CHILL YOU OUT WERE "FEMINE - FEMINISME, FARE - SMILING (OH) ZELATE"? ZELATE FOR WHAT? CENSORSHIP? BECAUSE THEY DONT WANT AN INCIDENT IN A PUBLIC PLACE?

I MEAN, HOW PRECIOUS CAN YOU GET? NO ONE WAS STOPPING IN ANYONE'S WAY FROM "ENJOYING RUPE, CENSURE, INCENTURUS, UNDERAGE DEPICTED (ANYONE ELSE PUT OFF BY THESE DESCRIPTIONS?) SEXUAL IMAGES." THEY WANTED TO LEAVE, NOT SHUT THE THEATRE DOWN. PLEASE, PLEASE, PLEASE FROM POOLS... MAKE A FUCKING DISTINCTION BETWEEN WITNESS, OBJECTING TO SELF-EXPRESSION AND SOMEONE CENSORING IT. YOU COMPLETELY TRIVIALISE THE ARGUMENT, A DAMNED IMPORTANT ONE, OTHERWISE. YOUR BARNS LEAVE YOU JUST AS MOOD-BURNED AS THOSE LESSONS. SELAH.

THEY BEING SAID, I ACKNOWLEDGE THAT I WASNT ACTUALLY THERE, AND THAT THEY HAD NO RIGHT TO GET PHYSICALLY AGGRESSIVE DURING THE ARGUMENT (IF THAT WAS, IN FACT, WAS WHAT THE CONCENTRATION WAS LEADING TO). I ALSO COMPLETELY AGREE WITH DYSTONIA ABOUT THE LEVEL OF AGGRESSION AND ABUSE IN REDNECK POOR. DAMNED HYPOCRISY THERE.

-JAMES LLOYD, WINCHESTER

BOUKE!
CINEMA SEWER IS THE
TIT? YOU'VE GIVEN ME
HOPE FOR THE FUTURE
OF KIM FORDON. SHIT...
JUST OWNING A COPY
OF C.S. HIS PINKS ME
PROUD TO CALL MYSELF
A MOVIE NERD. THANKS.

-YUKI MINABA
SACRAMENTO



So I CASUALLY LEFT THE NEW ISSUE AROUND THE APARTMENT
WITH A HAPLESS COPY OF HIGHLIGHTS MAGAZINE. MY AUNT AND
MY 4 YEAR OLD COUSIN DECIDED TO SOOF BY. THE MAG FOUND
THE MAG AND IS NOW FURIOUSLY WRAPPED. MY AUNT IS PISSED
AND THANKSGIVING DINNER IS GOING TO BE AWKWARD. I
MAY HAVE TO SIT BACK WITH A BAG OF ROAST CHICKEN
CRIPS AND A BURN BY MYSELF THINKING TO YOUR SICK
FUCKING MAG. I LOVE IT... I'M JUST AFRAID IT'S GONNA
HAVE THE SAME EFFECT AS THE MAG IN THE CANNON
SHORTCHERS. OR WELL, HE HAD TO LEARN EVENTUALLY. I
JUST THINK CANNON THAT HE DIDNT FIND THE BOMB HIS
FUCKING ISSUE. THAT WOULD HAVE RUINED CHRISTMAS.
I OWE'S ALL I HAVE TO SAY IS... I'M THANKFUL FOR
SQUAWK... YOU SICK MAG.

-DICK FAN, PHILIP BERNARD, TORONTO

I GOT THE PACKAGE AND WERE ONLY READ PART OF CS 811
SO FAR, AND I'LL HAVE YOU KNOW THESE REALLY IS SUCH
A THING, AS MIGHT THINK- THE WILDERNESS ACROSS THE STREET
Tells them even.

I GOT ONE FROM A FRIEND OF A FRIEND OF A GUY WHO TAPED
ONE OVER THE LITTLE PAGES AFTER BIL COHEN BROUGHT
THE RIGHTS. I'M SUPPOSED ACTIVITIES DIDNT KNOW HE
WAS ALWAYS KILLING OTHER STUDENTS SINCE ANYONE WITH
HALF A BRAIN WOULD KNOW HE GOT THE IDEA FROM
MESSAGE'S HIDDEN IN HIS PUNK ROCK RECORDS. HE WENT
OUT WITH A GIRL WHO HAD TO GO TO THE HOSPITAL AFTER A
FOREIGN HOT DOG (MADE OUT OF HUMAN BLOOD- FROD
FINGERS) BROKE INSIDE OF HER. SHE ALSO ENCE AND A DOG
LICK DELICAT BUTTER OFF HER CENTRALS THEN TURNED ON
THE LIGHTS AND SAW THAT THERE WAS A SURPRISE PARTY
FOR HER. THEN THAT WE FOUND OUT SHE REALLY HAD A BOYF
AND WAS ONLY PRETENDING TO HAVE A VIRGINIA.

WE ALL WENT TO A HIGH SCHOOL WHERE THE PRINCIPAL WAS
AN ISLAND AND LIVED IN AN ISLAND AND TOOK ACID ONCE
WITHOUT KNOWING IT. THE HIGH SCHOOL WHERE THE
"JINGLE BELLS/BATTMAN WRELLS" SONG COMES FROM. I WAS
WATCHING THE SHIRT FILM WHILE STUFFING SERBINS UP
WITH MYSELF IN THE MIDDLE OF A CYNICALITY PENTAGRAM
AND SMOOKING HEROIN (I USED TO NOT SMOKE POT AND
COUDNT QUIT, SO I MOVED ONTO HARDER STUFF).

THEN I WENT OUT TO THE SUPERMARKET, THE ONE THAT
PUTS WARTS IN THEIR FRUIT, AND GOT CHILDPROOFED
THESE AND WERE UP IN A BATHROOM FULL OF ICE. READ A NOTE
TELLING ME SOME OF MY LUNGS WERE TAKEN OUT. THIS IS
STILL A BETTER FATE THAN ALL THE PEOPLE I KNOW SAID
WENT SLAVERY, OR WORSE -- THE ONES WHO WERE EATEN
BY CARNIVALS. THE ONES WHO ESCAPED ARE NOW STUCK
ON DESERT ISLANDS THE SIZE OF MY ROOM. I LEFT THE BUILDING AND A VHS
SIMILAR IN STRUCTURE TO A CAR, BEYMED ME UP AND AGENS WHO MOVED LIKE ME
ONLY GREEN AND SPOKE A LANGUAGE SIMILAR TO ENGLISH GAVE ME AN APRIL
DROPS.

AFTER THAT I HAD SOME FROD AT A CHINESE RESTAURANT THAT KIDNAP STRAY DOGS
AND CATS AND SELLS THEM AS CHICKEN TO UNWITTING CUSTOMERS. AFTER 30
YEARS OF THIS AT THE SAME PLACE, NOBODY HAS FOUND OUT YET. THEY ALSO WIRE
THEIR AGES WITH THEIR HANDS. ALL THIS MADE ME REALIZE THAT NONE OF IT
WOULD HAVE HAPPENED IF ONLY I BELIEVED IN GOD.

- SAM HENDERSON, NEW YORK.

THE FINEST IN 100

ADULT

NEW PROGRAMS FOR THE

FILMS

OPEN SUN 1PM

GOLDEN KITTEN

CHINA

BRANDS & HOLLAND

687-8129

OPEN DAILY 10-AM

Completely concerned with sex

ROBIN-
THOUGHT YOU WOULD
APPRECIATE THIS NAME
OLD NEWSPAPER. AS I
FOUND FOR A LOCAL
PORN THEATER. KEEP
UP THE GREAT WORK.

-ARON, VANDERBILT

THANK I
GOT HIM!

MAIL! MAIL!
OHA YESS!!

HAAAAAY!

DEAR ROBIN
FOUND THE LATEST ISSUE AT THE SUNSET STRIP
TOWER RECORDS IN HOLLYWOOD, AND IT'S JUST AS
GOOD AS THE PREVIOUS ISSUE. THANK YOU SO
MUCH FOR MAKING THIS RESOURCE AVAILABLE;
IT IS INVALUABLE TO MY RESEARCH ON VIOLENT
CINEMA IN THE 20TH CENTURY. A BOOK OF
WHICH MAY OR NOT BE PUBLISHED IN 2007 OR
SO. CINEMA REVIEW IS, IN FACT, THE CLOSEST
THING TO A DAILY ISSUE OF PSYCHOTRONIC (WHEN
WILSON WAS DOING IT) HAND WRITTEN, BUT OF
HIS KILL ART IN THE BERRY (BOB) THAT I'VE SEEN.

APPRECIATIVELY, DAVID GOTHER

WRITE TO ME !!! IT'S MY ONLY
FUCKING PAYMENT!! (ADDRESS ON THE
INSIDE COVER)

CINEMA SEWER

